REV. ADAM HUNKLER, O.S.B.

TUITION
IN
BANJO
TECHNIC

By W. M. RICE

PART I

Book 1	.30
Book 2	.30
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PART II

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***PART IV**

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*Plectrum Style

***PART V**

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*Plectrum Style

BOSTON.
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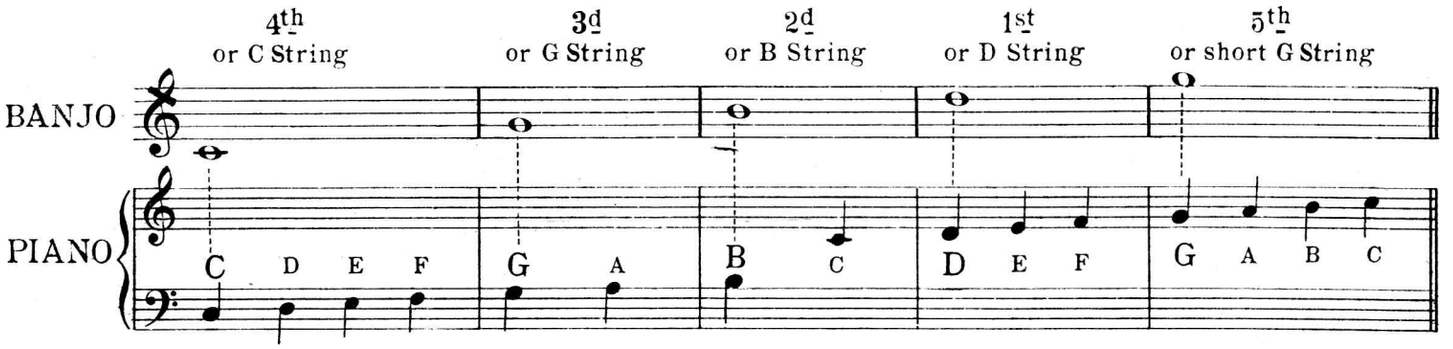
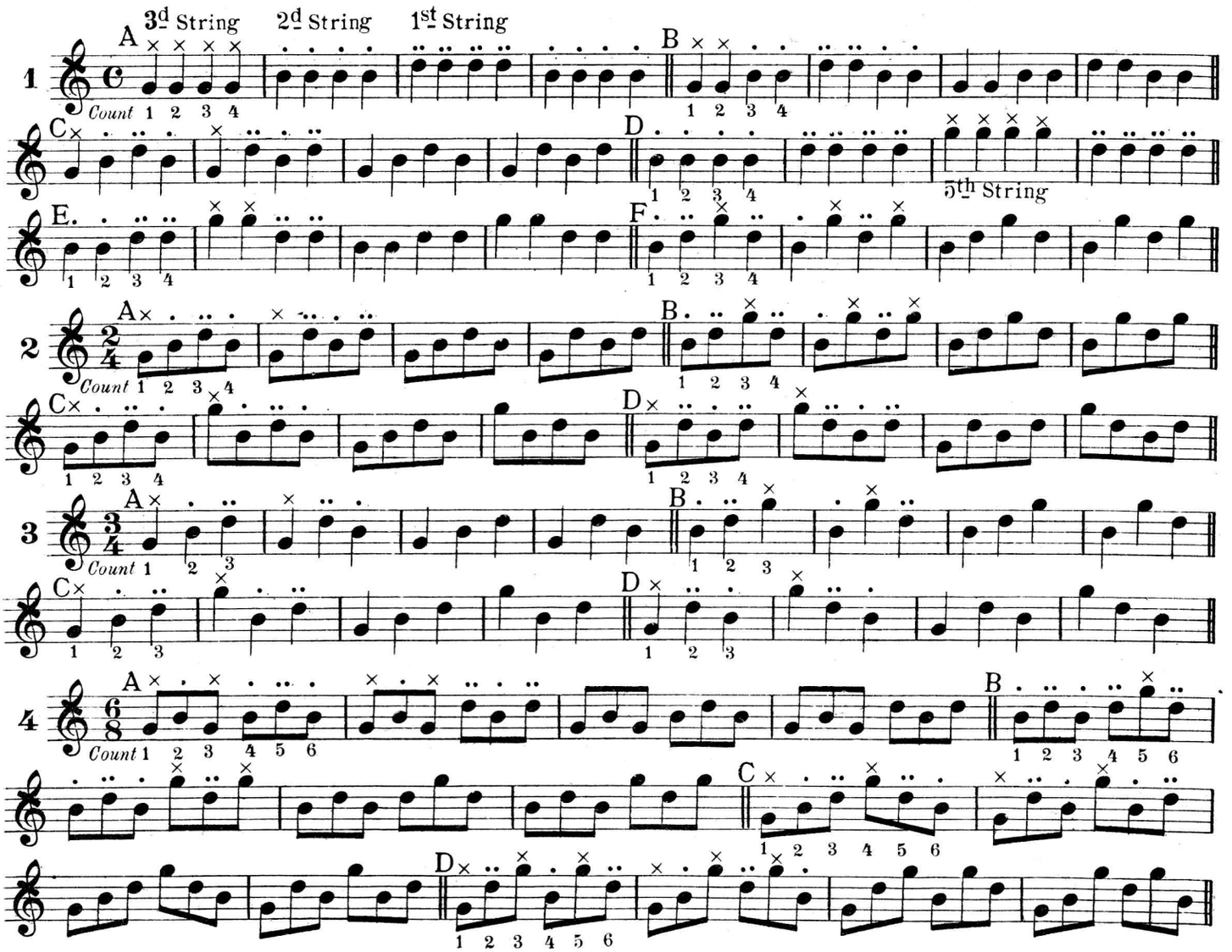
Printed in U.S.A.

THE OPEN STRINGS OF THE BANJO



Exercises for Learning to Read the Notes on the Open Strings



The Banjo clef, 𝄞, is the clef used in Universal Notation to indicate that the notes sound an octave lower than when written with the treble clef, 𝄞. Therefore the C(𝄞 ♩) of the open 4th string of the Banjo is not the C(𝄞 ♩) of the treble clef (middle C on the Piano), but the C sounding an octave lower. Study the above Banjo and Piano staves.

The fingering of the right hand is indicated as follows: 1st finger • 2d finger •• 3d finger ••• thumb ×

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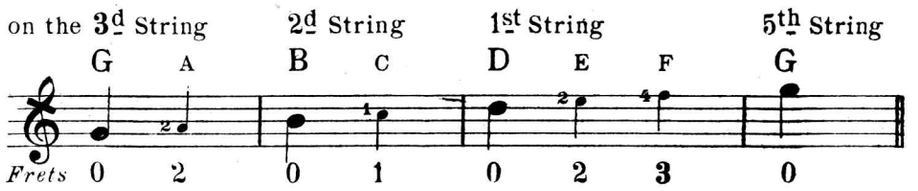
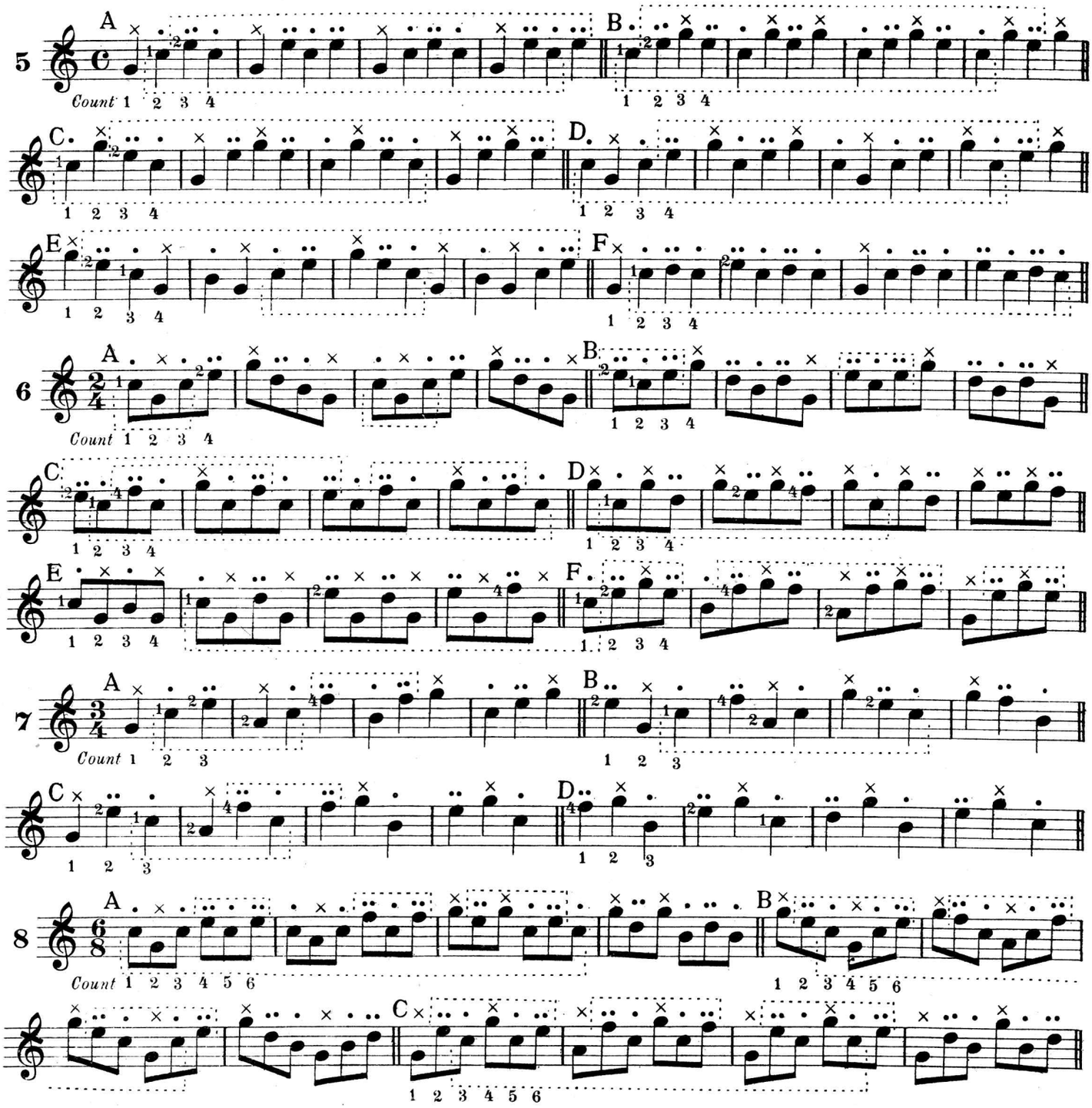
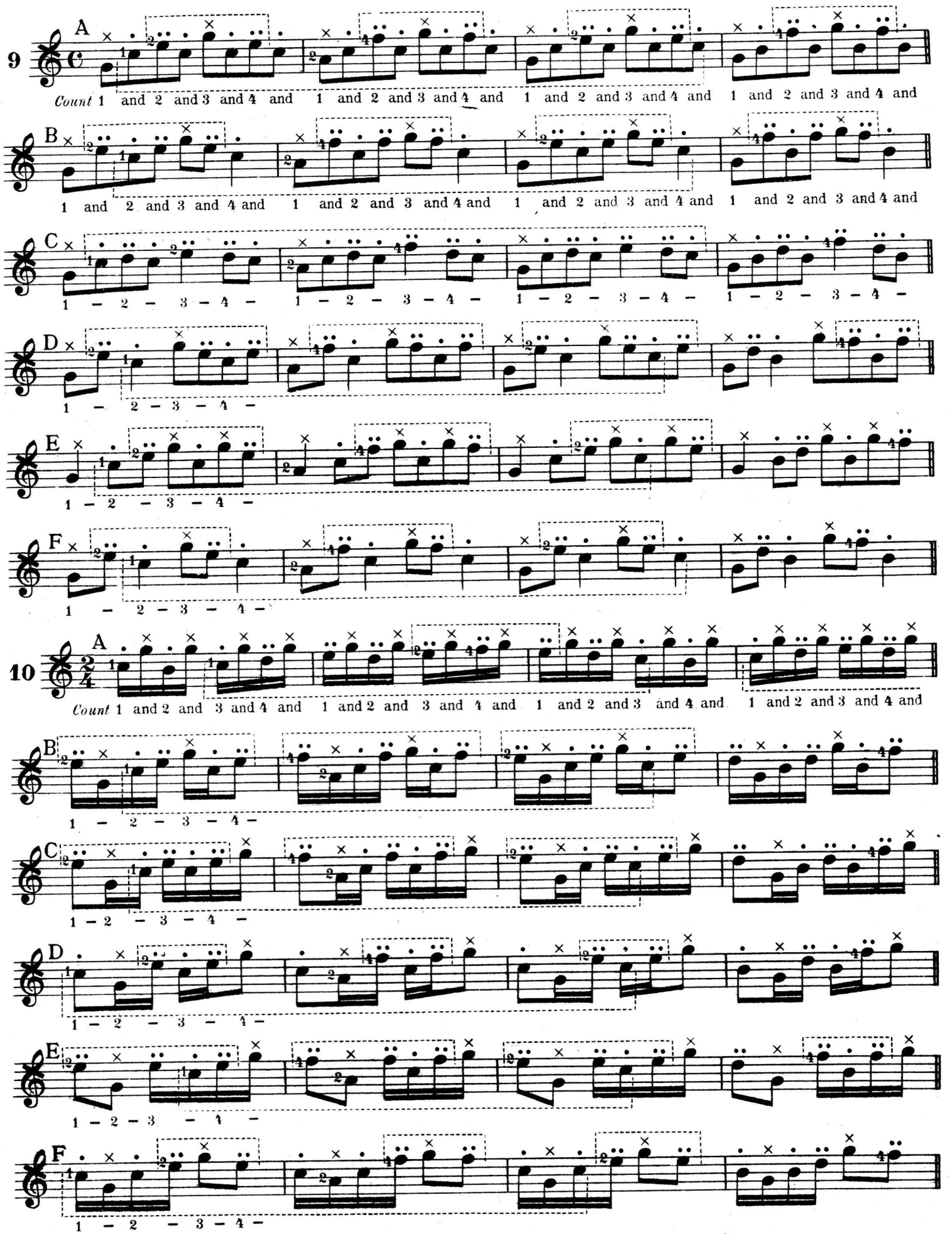
LOCATION OF NOTES IN THE KEY OF C





The figures placed in front of notes indicate the left hand fingering.

The dotted bracket ⁝.....⁝ indicates that the finger of the left hand used to make the first note found within the bracket must not be removed until all of the notes of the same name have been played. To illustrate: in example 5-A the first finger must not be removed after playing the second note (C) until all the C's within the bracket have been played, nor must the second finger making the third note (E) be removed until all the E's have been played.



"1-2-3-4-" is an abbreviation for "1 and 2 and 3 and 4 and," the dash (-) taking the place of "and"

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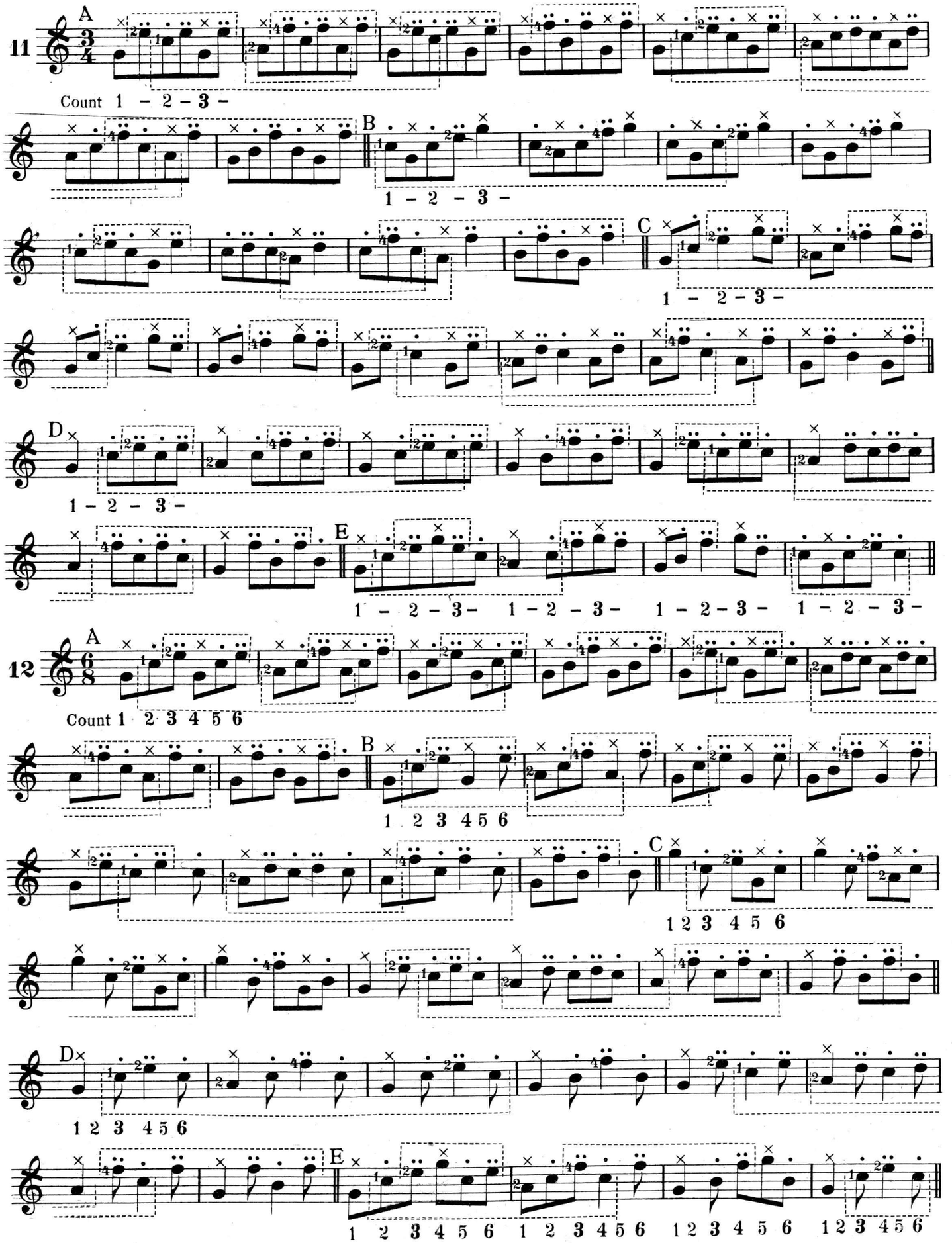
8
BOSWORTH STREET



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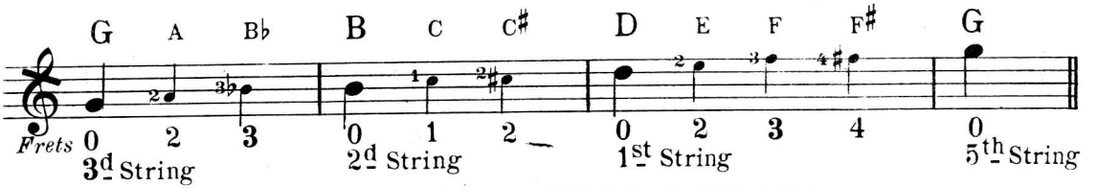
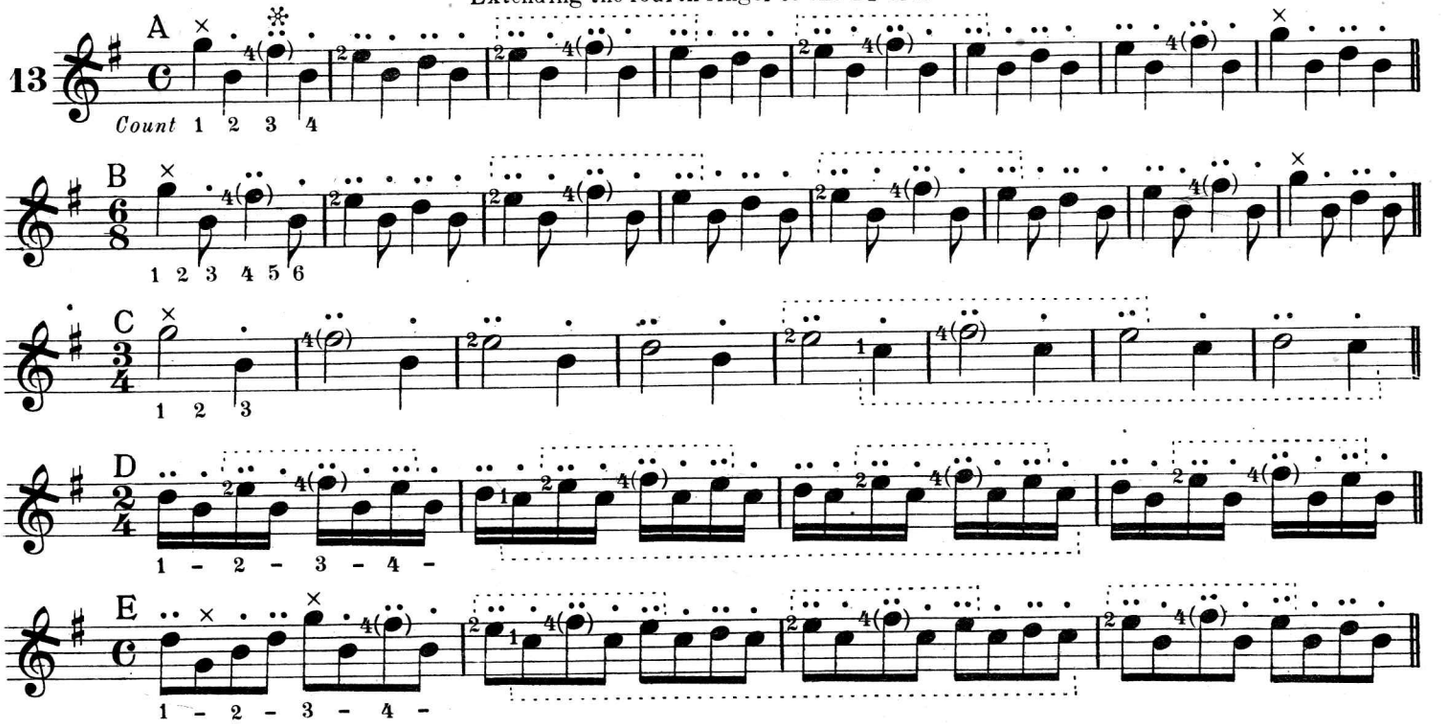
LOCATION OF NOTES IN THE KEYS OF G, F and D MAJOR



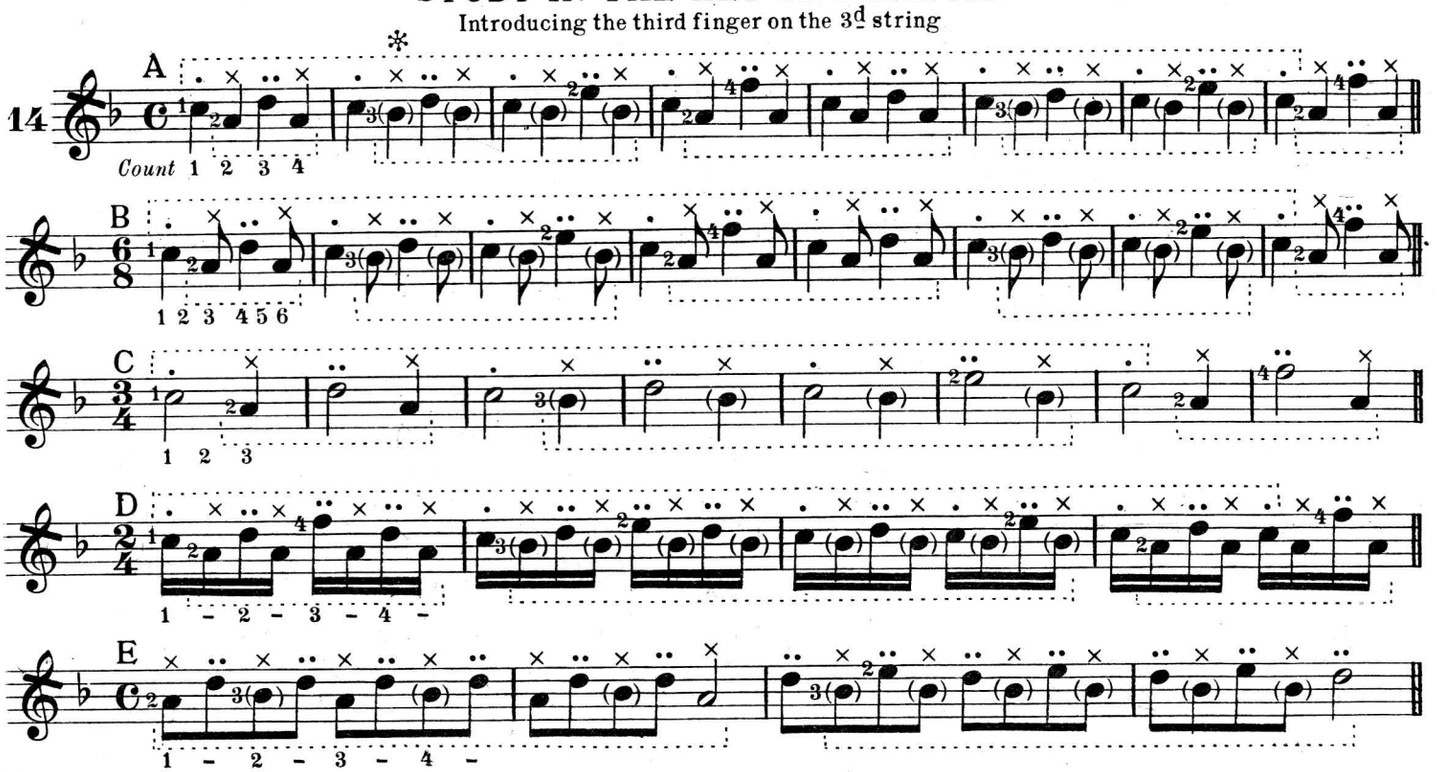
STUDY IN THE KEY OF G MAJOR

Extending the fourth finger to the 4th fret



STUDY IN THE KEY OF F MAJOR

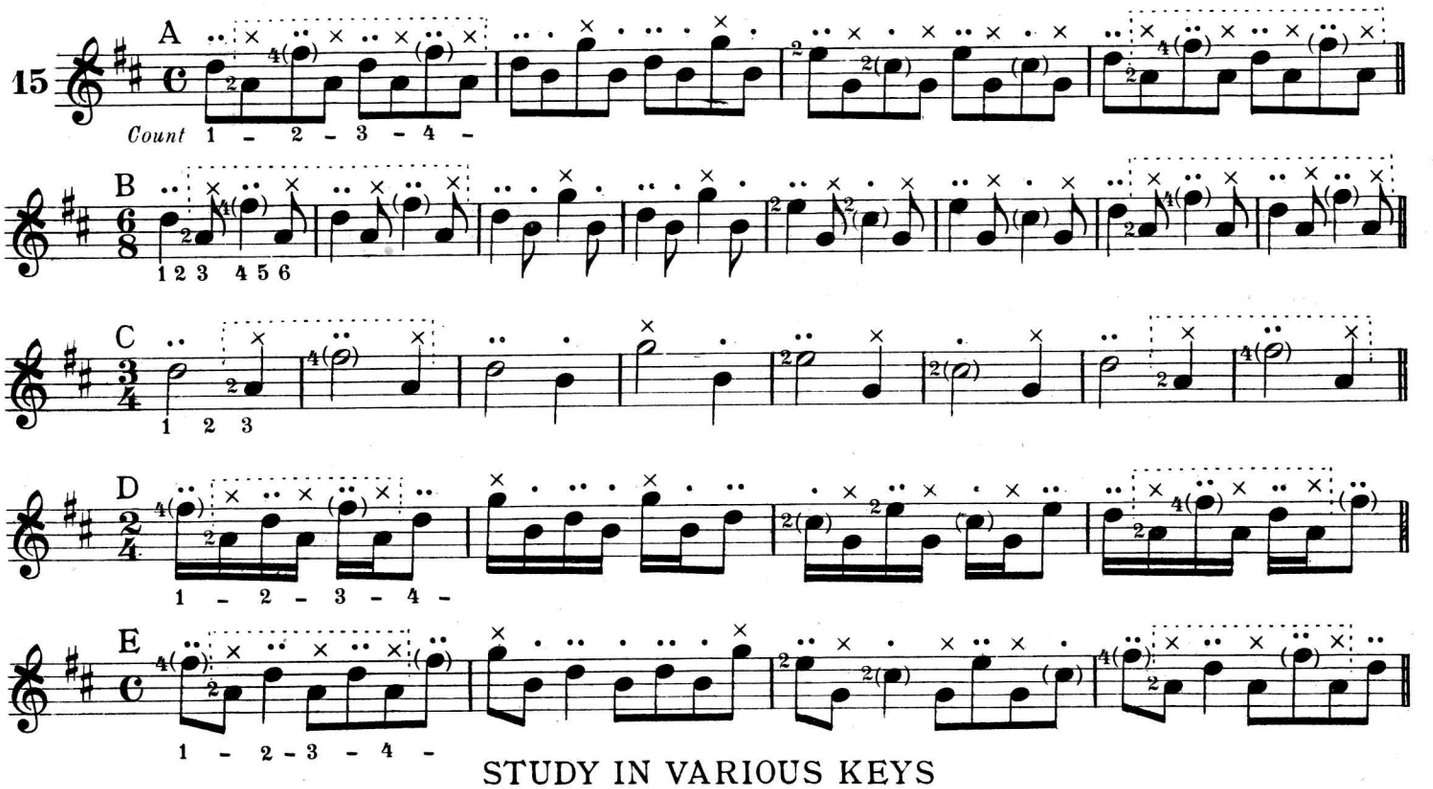
Introducing the third finger on the 3d string



* The parenthesis ( ) is used here simply to indicate to the student what notes are raised and lowered by the new signatures

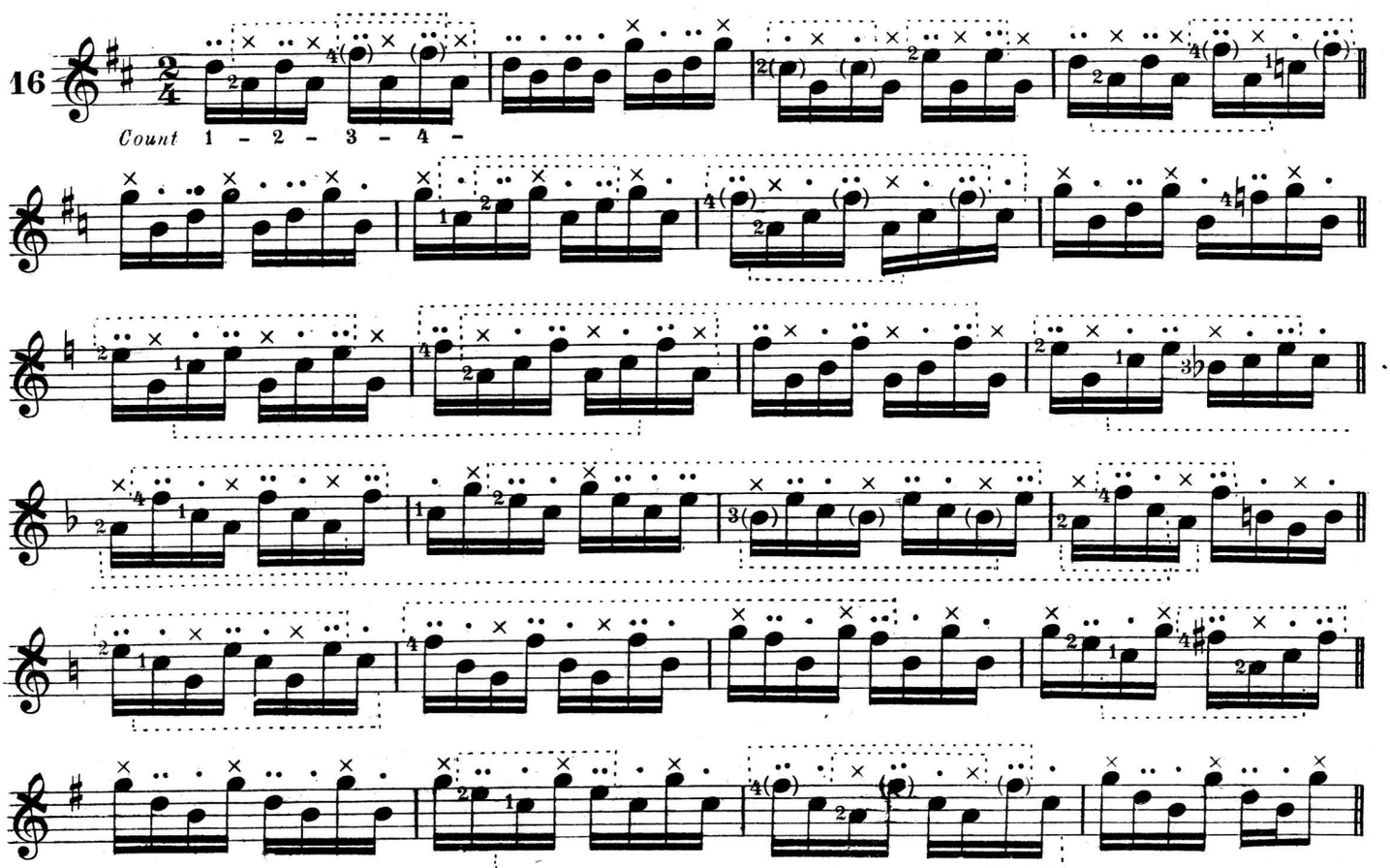
STUDY IN THE KEY OF D MAJOR

Further exercise on the extension of the fourth finger



STUDY IN VARIOUS KEYS

Introducing the Accidental



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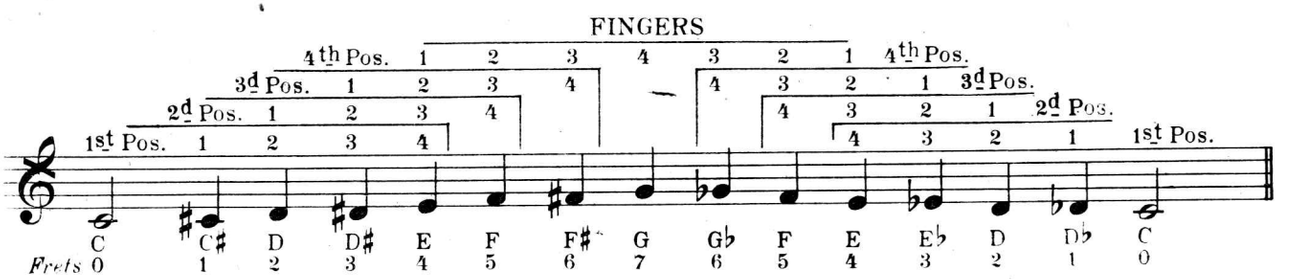
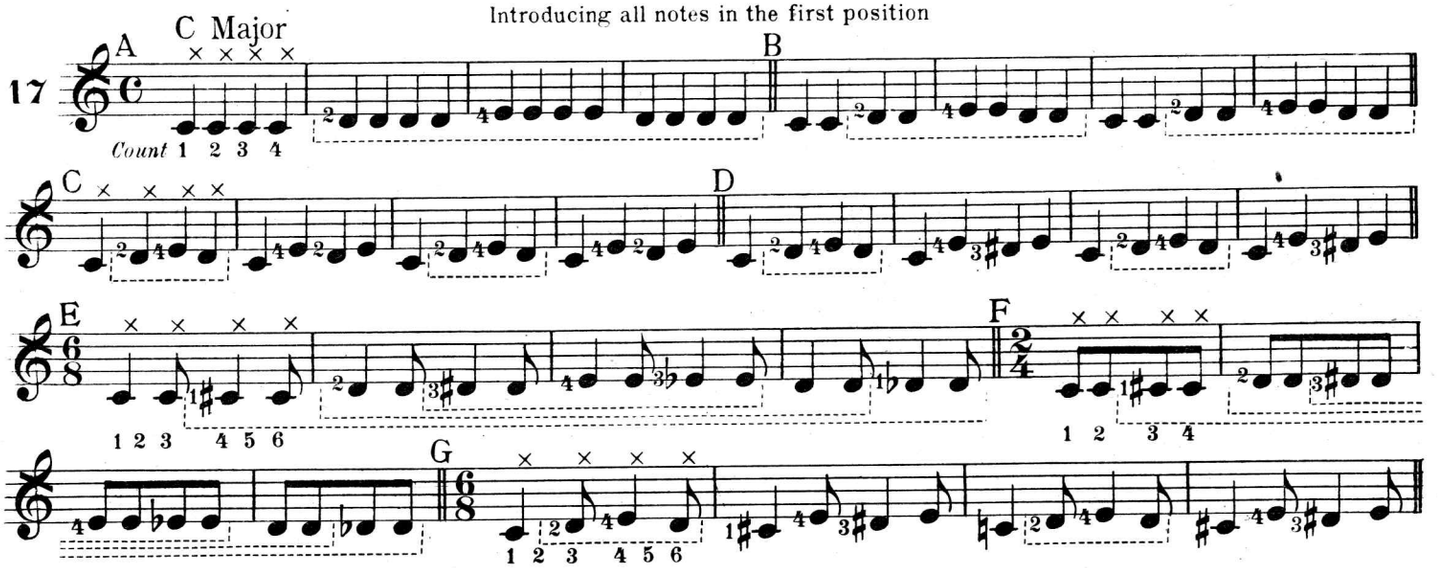
LOCATION OF NOTES ON THE FOURTH STRING

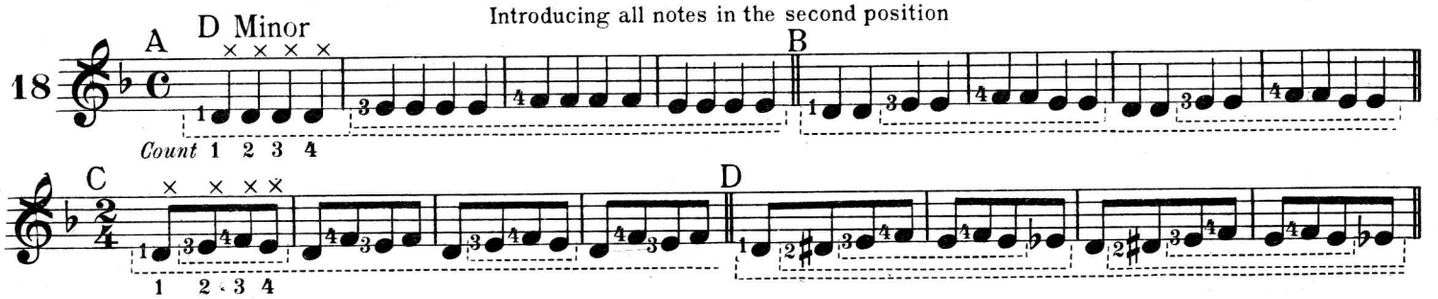
Showing left hand fingering in the first four positions


FINGERS
4th Pos. 1 2 3 4 3 2 1 4th Pos.
3d Pos. 1 2 3 4 4 3 2 1 3d Pos.
2d Pos. 1 2 3 4 4 3 2 1 2d Pos.
1st Pos. 1 2 3 4 4 3 2 1 1st Pos.
C C♯ D D♯ E F F♯ G G♭ F E E♭ D D♭ C
Frets 0 1 2 3 4 5 6 7 6 5 4 3 2 1 0

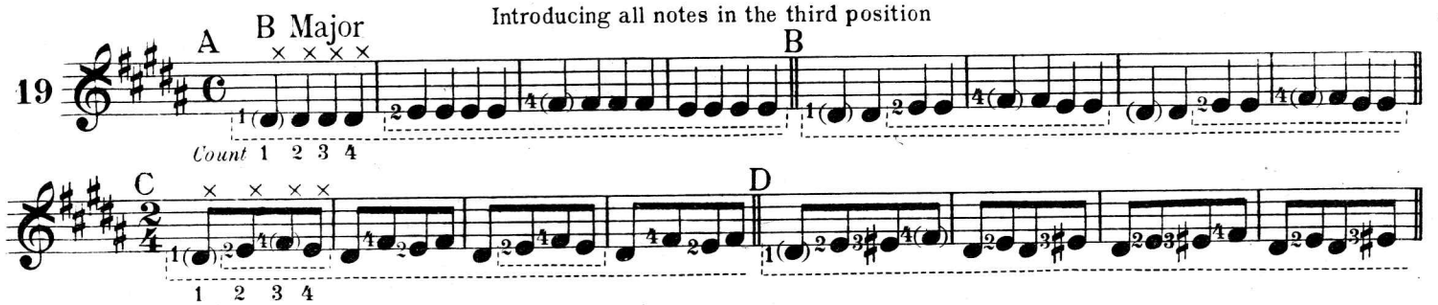
Introducing all notes in the first position



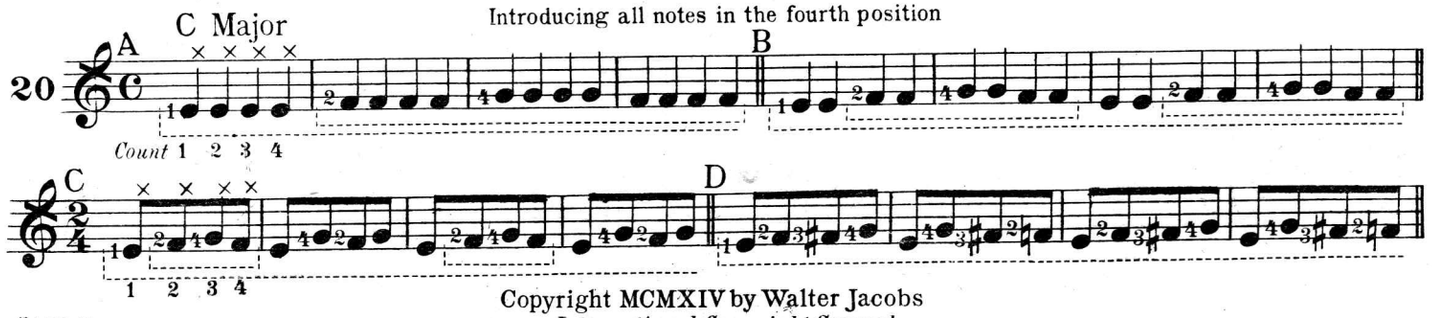
Introducing all notes in the second position



Introducing all notes in the third position



Introducing all notes in the fourth position



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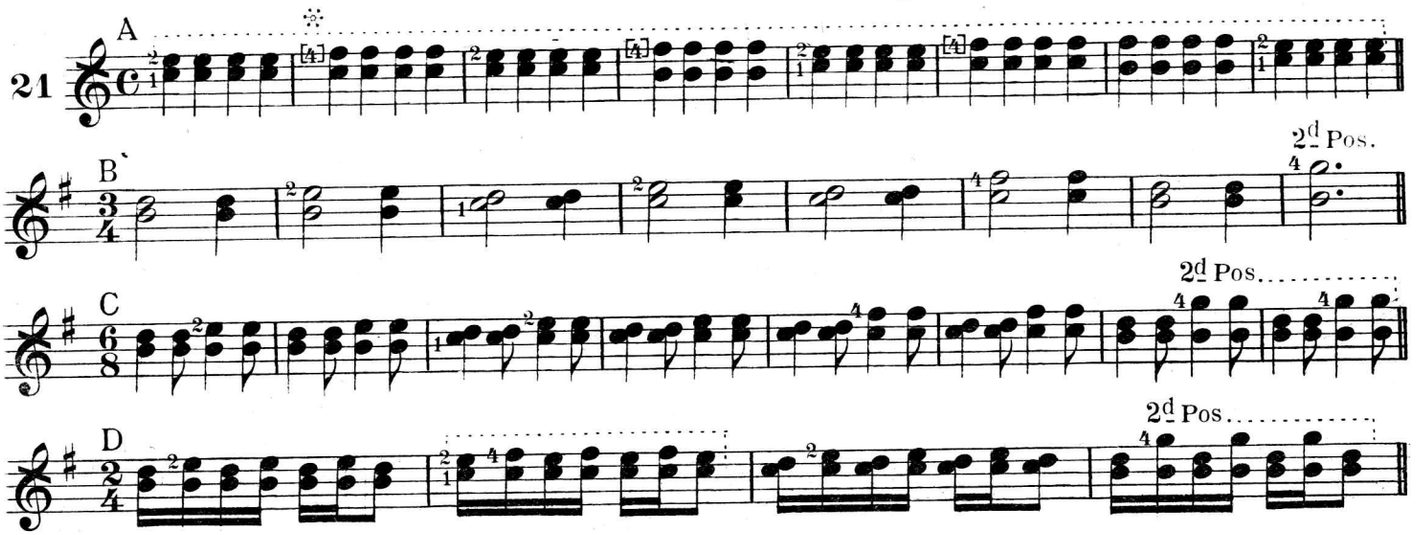
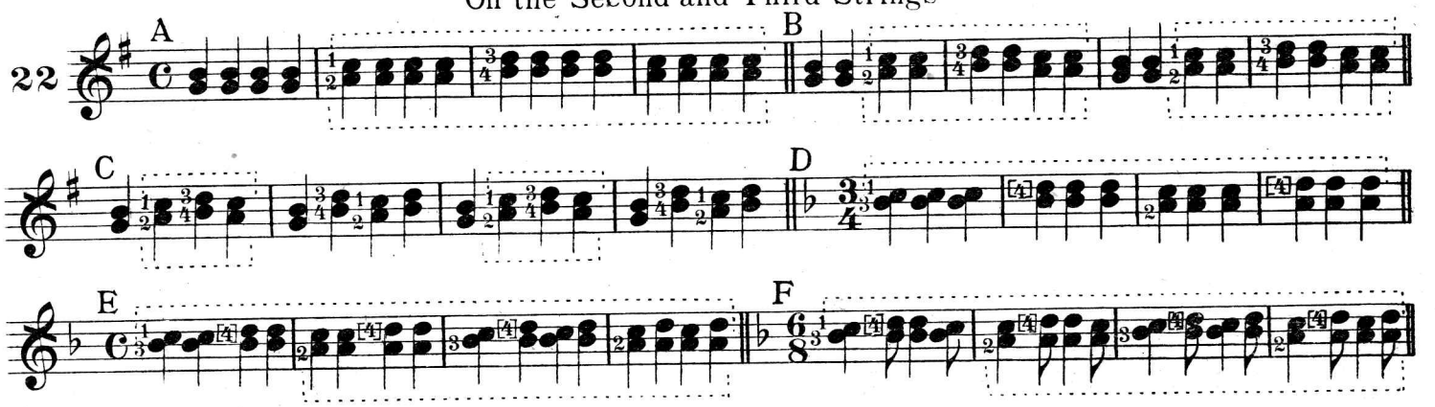
EXERCISES IN DOUBLE STOPS

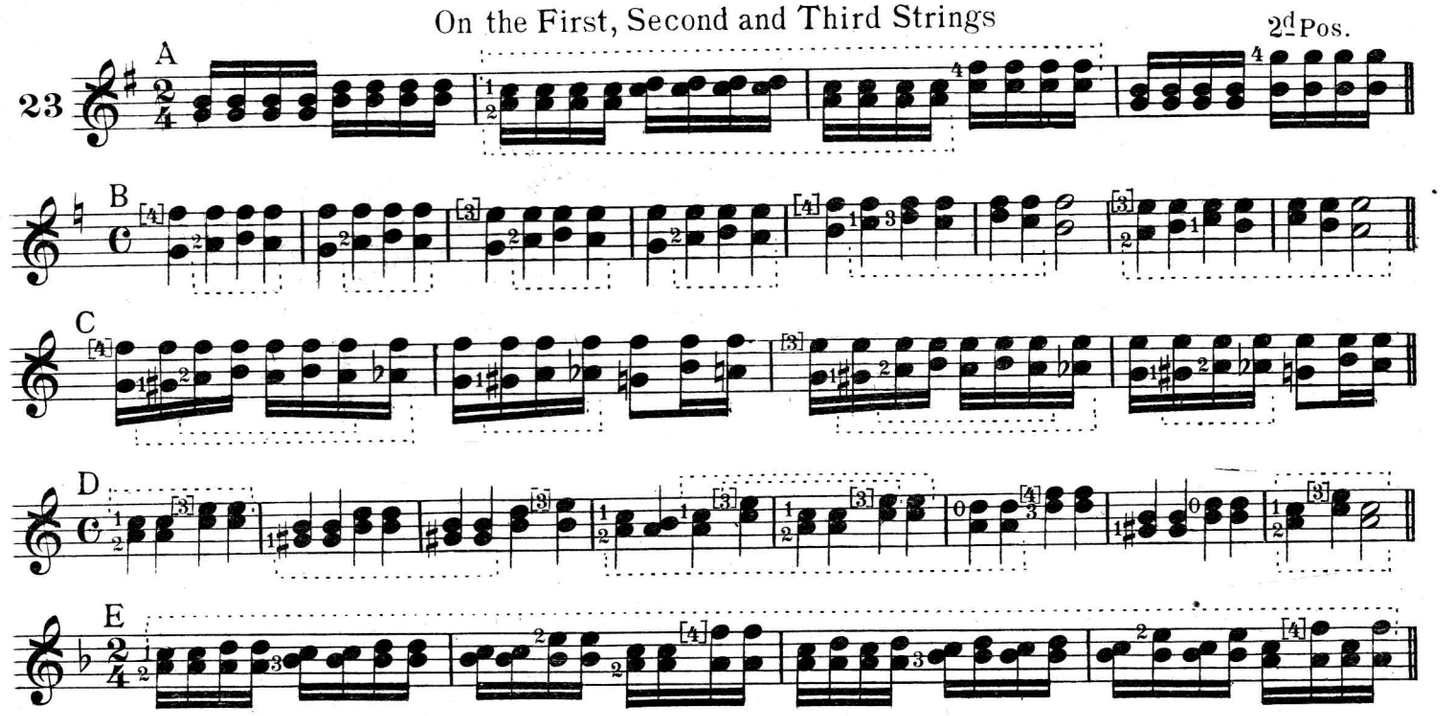
On the First and Second Strings



On the Second and Third Strings

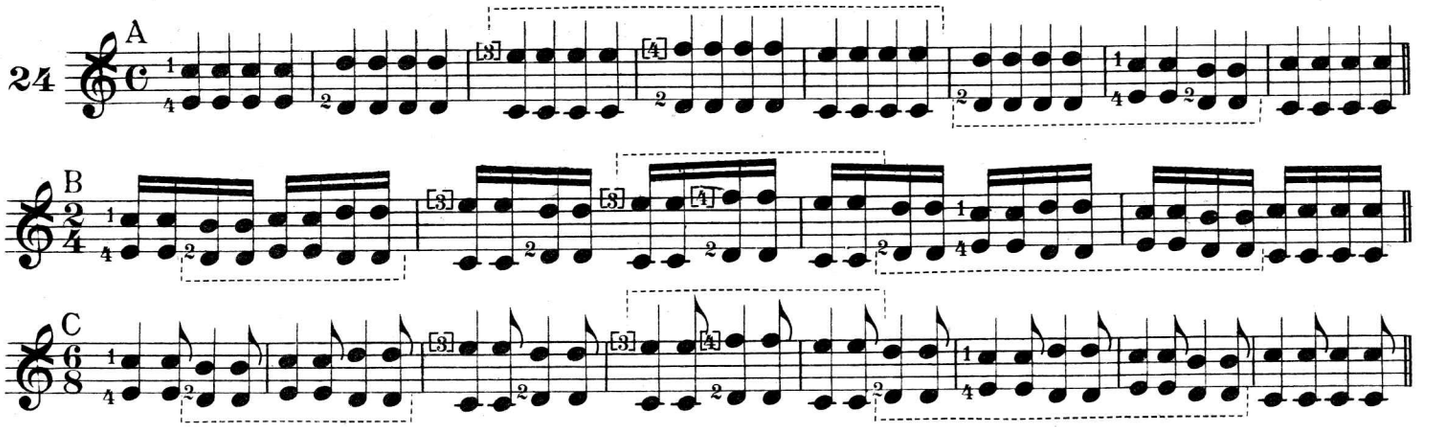


On the First, Second and Third Strings

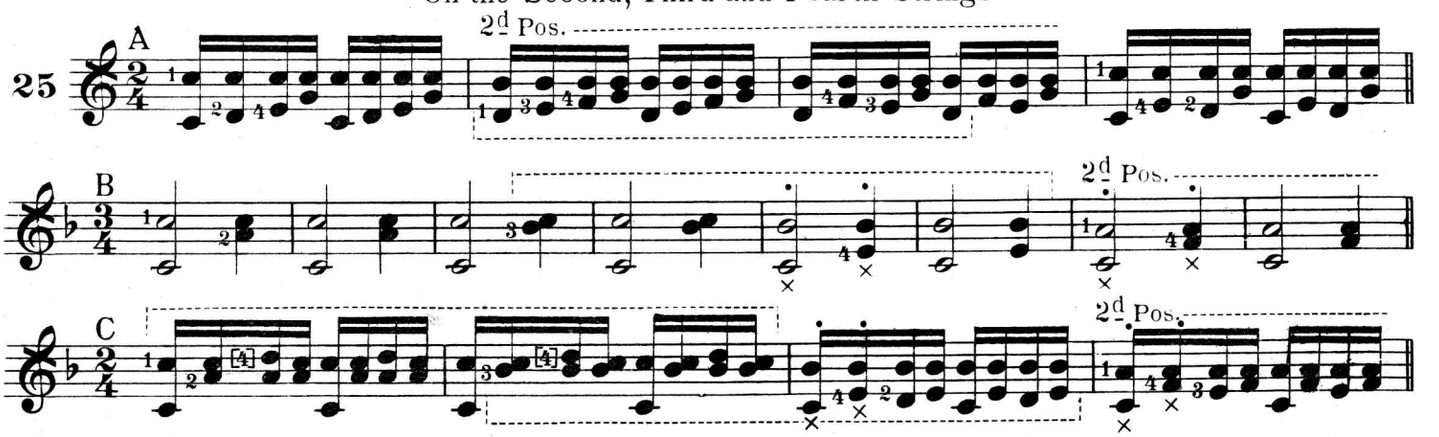


* The Bracket [ ] is used here simply to indicate to the student that a substitute finger is employed

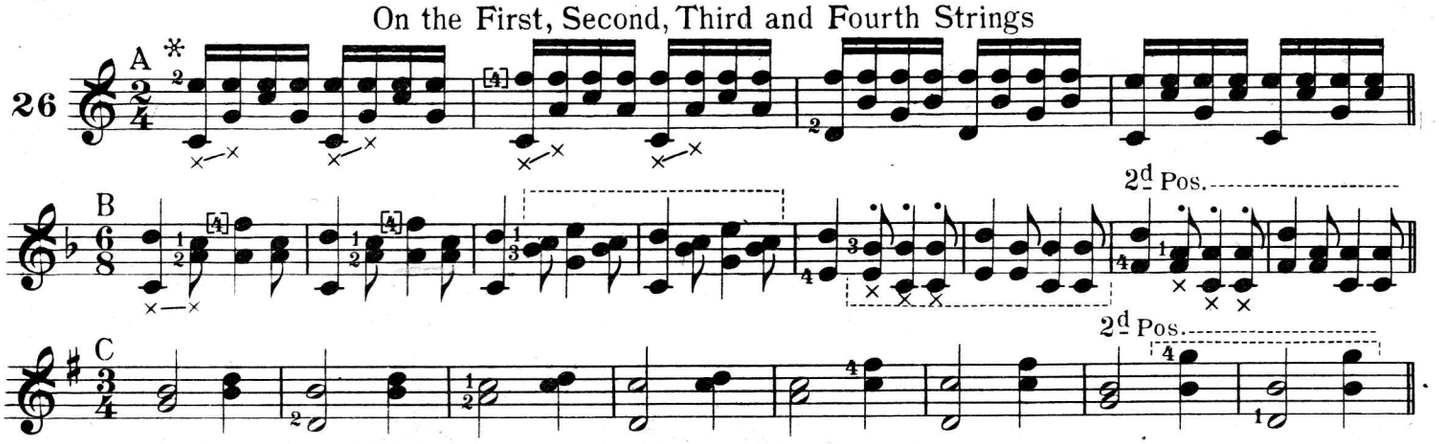
On the First, Second and Fourth Strings



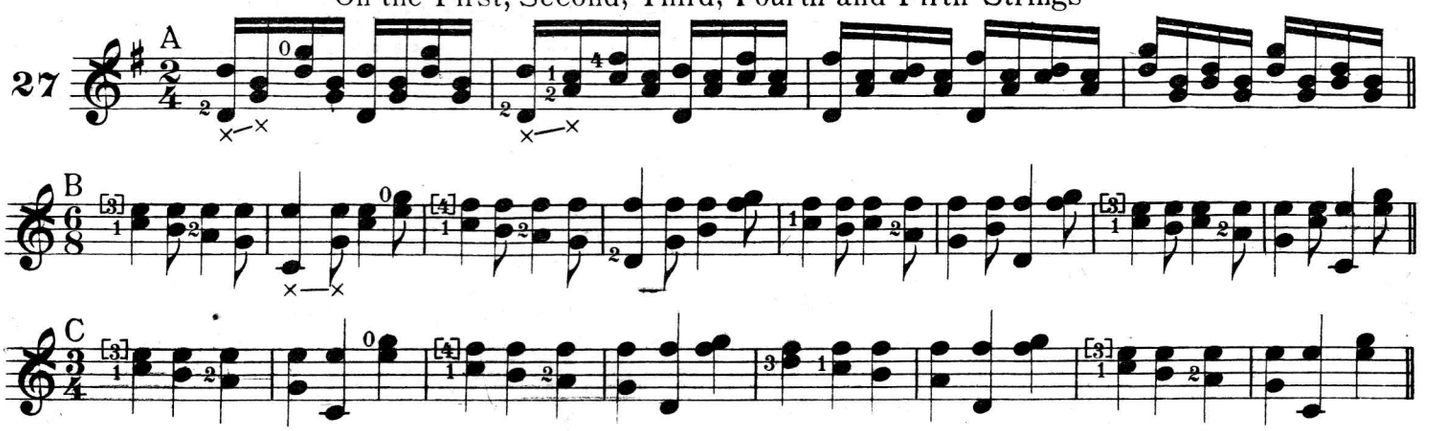
On the Second, Third and Fourth Strings



On the First, Second, Third and Fourth Strings



On the First, Second, Third, Fourth and Fifth Strings



* This sign ×—× signifies that the thumb is to glide from one string to another

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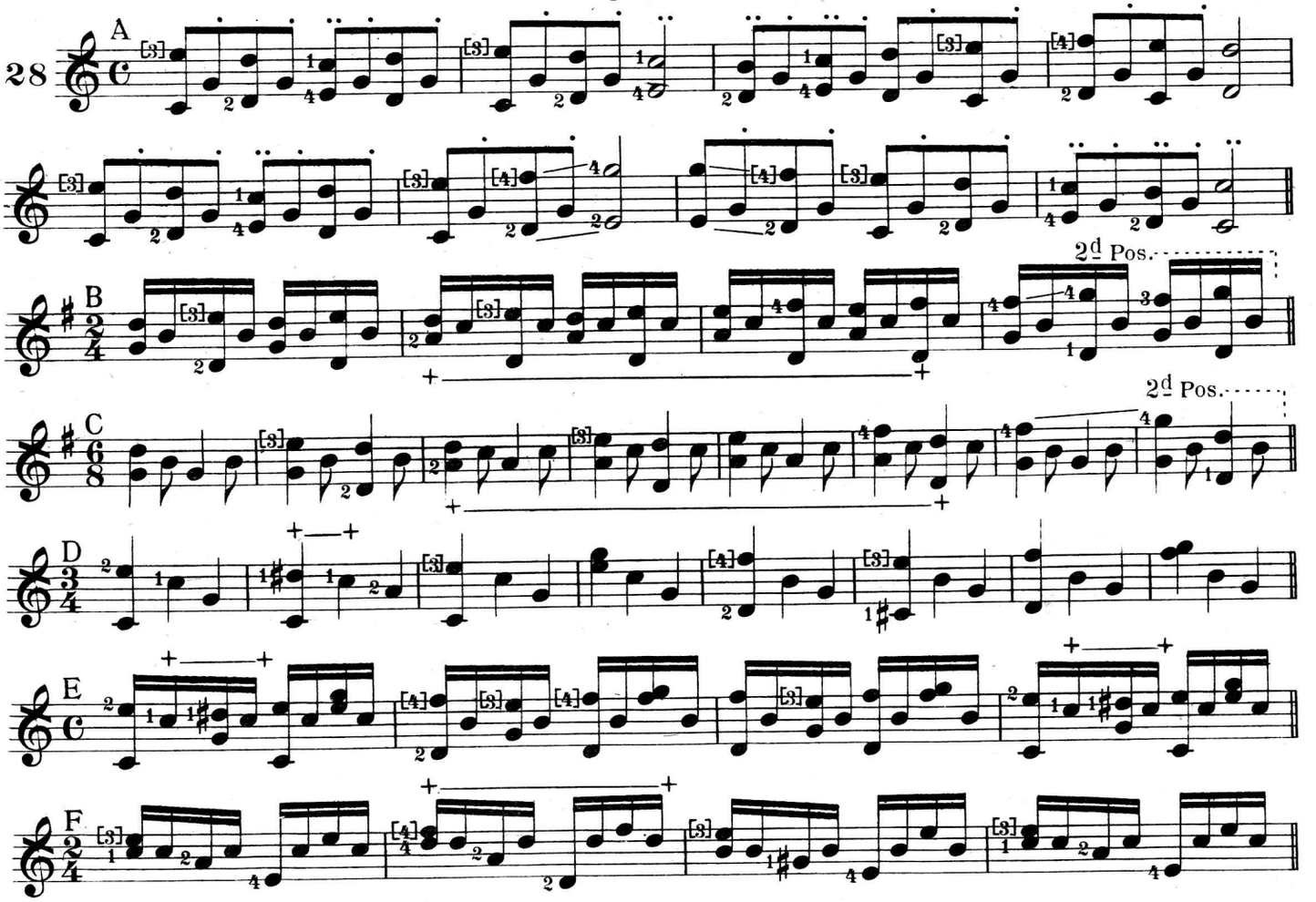
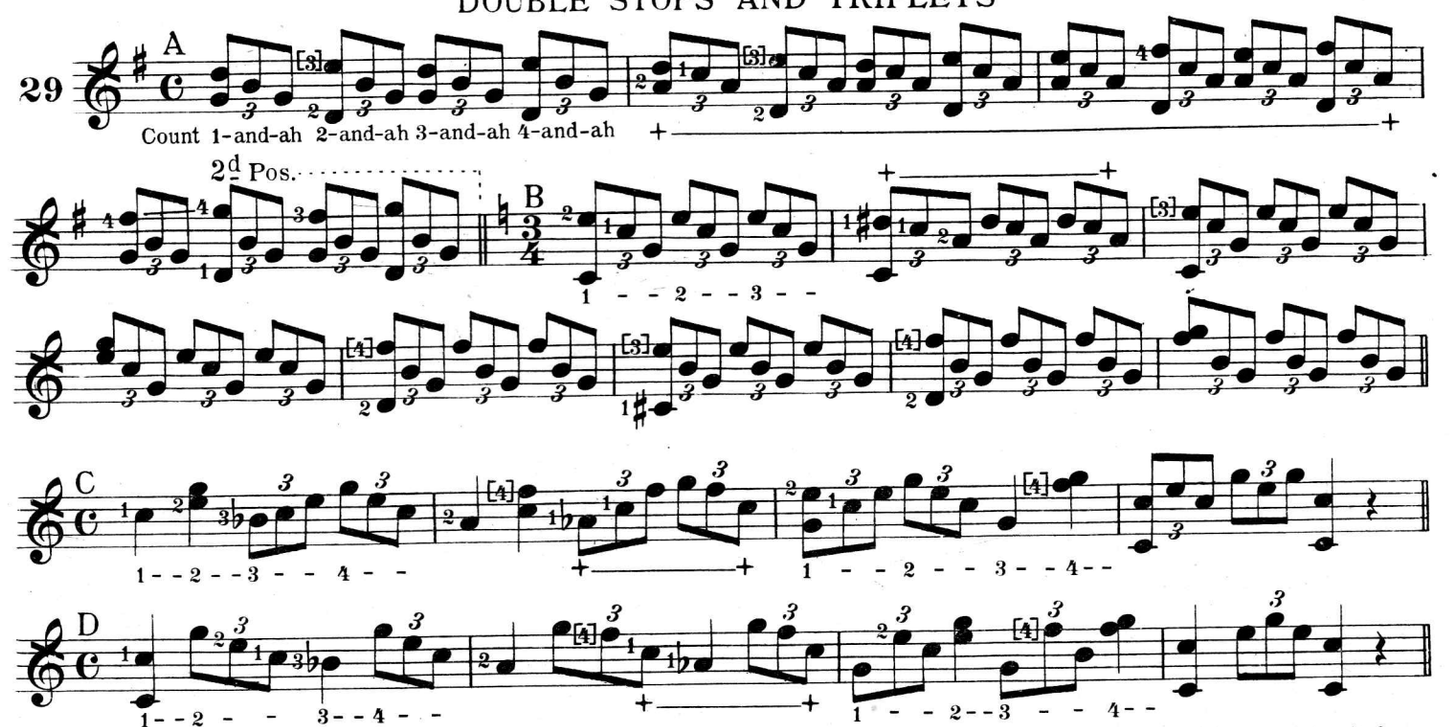
8
BOSWORTH STREET

EXERCISES COMBINING DOUBLE STOPS AND SINGLE NOTES

Introducing the Small Bar



DOUBLE STOPS AND TRIPLETS



Where two figures are connected by a line thus, 4-4, slide the finger indicated to the required fret without raising it from the string.

This sign, +——+, will be used to show when the small bar is to be employed.

1 - - 2 - - 3 - - 4 - - is an abbreviation for one-and-ah, two-and-ah, three-and-ah, four-and-ah.

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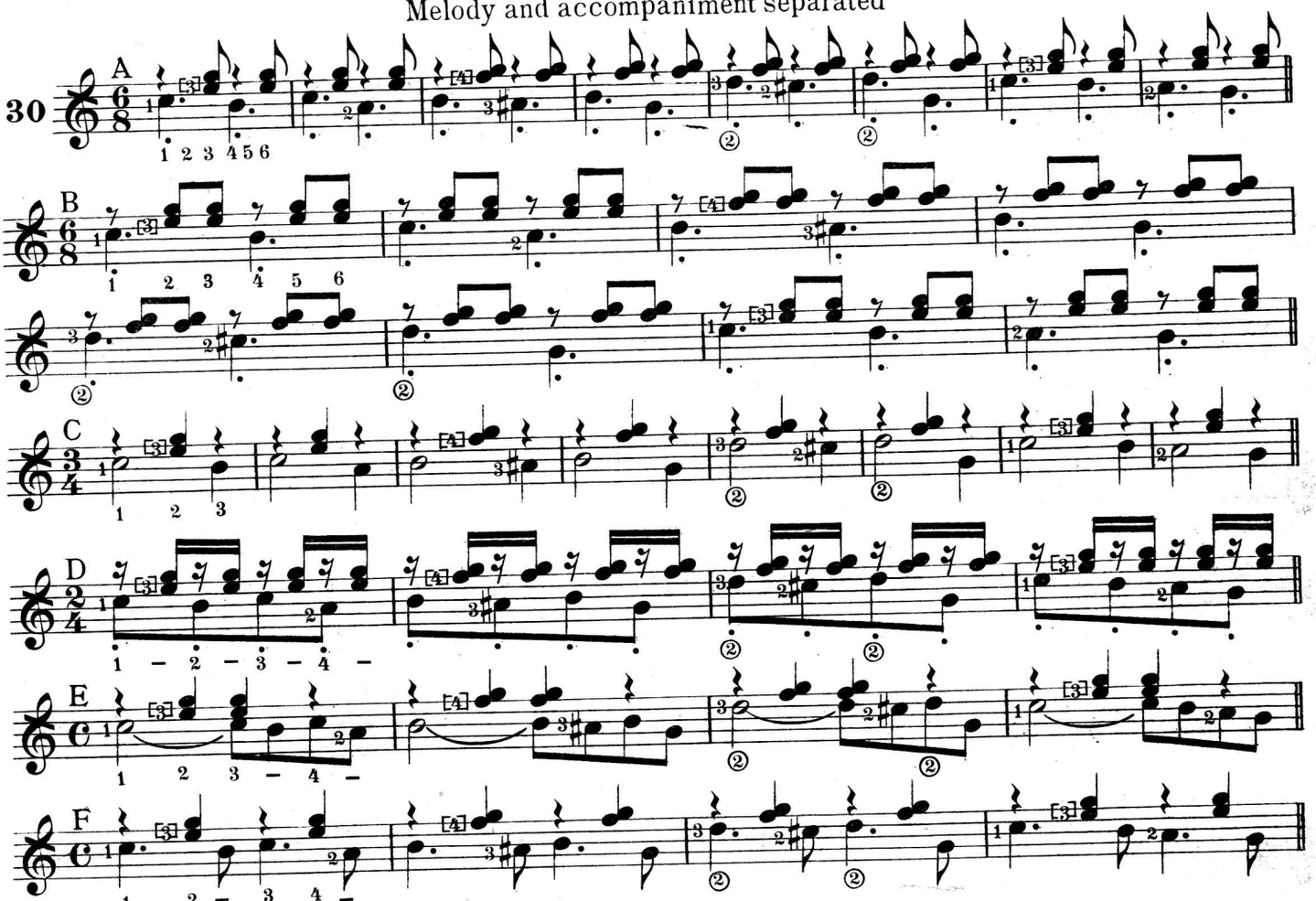
MELODY WITH DOUBLE STOP ACCOMPANIMENT

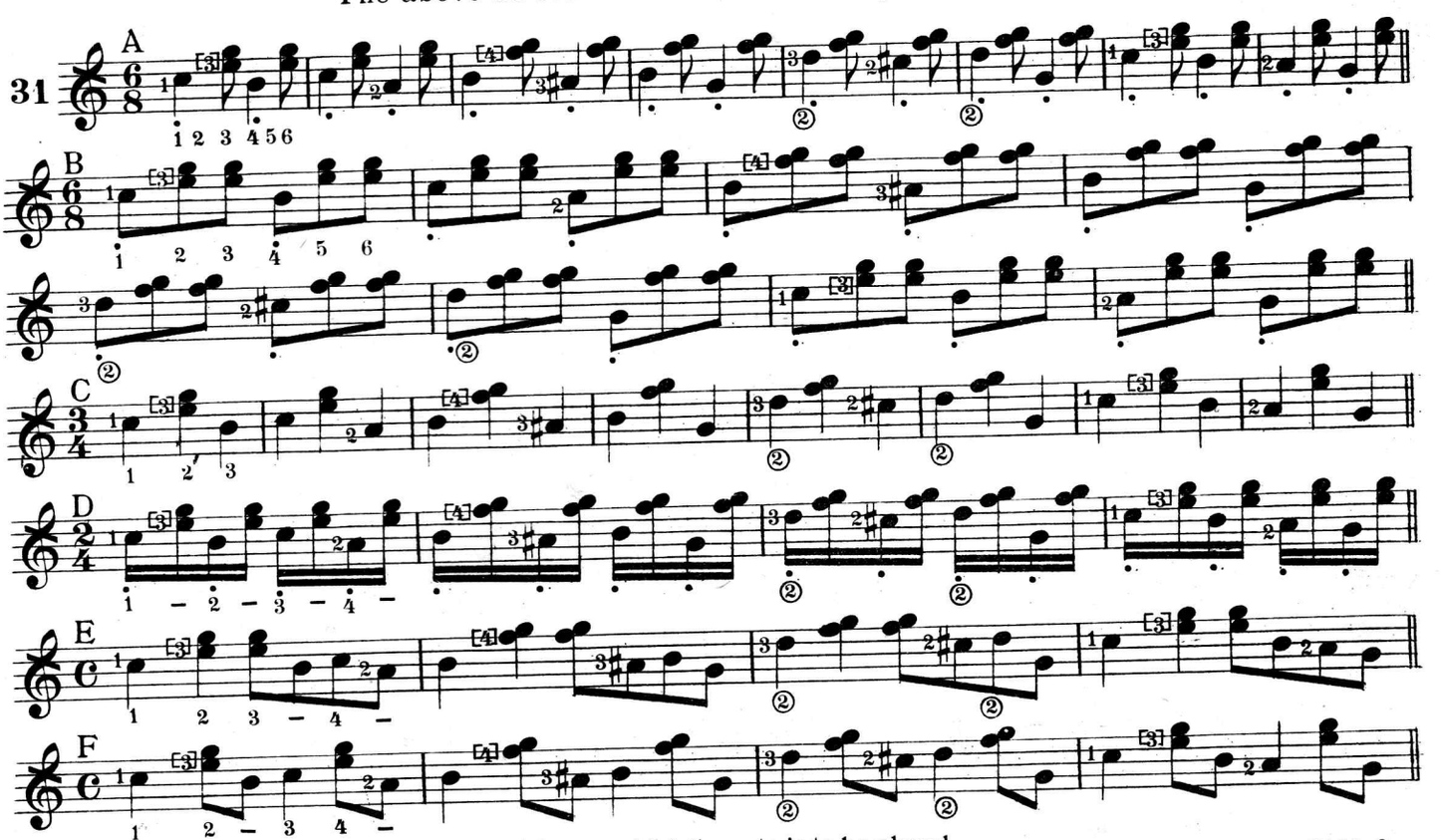
Melody and accompaniment separated

30



The above as sometimes written, melody not shown

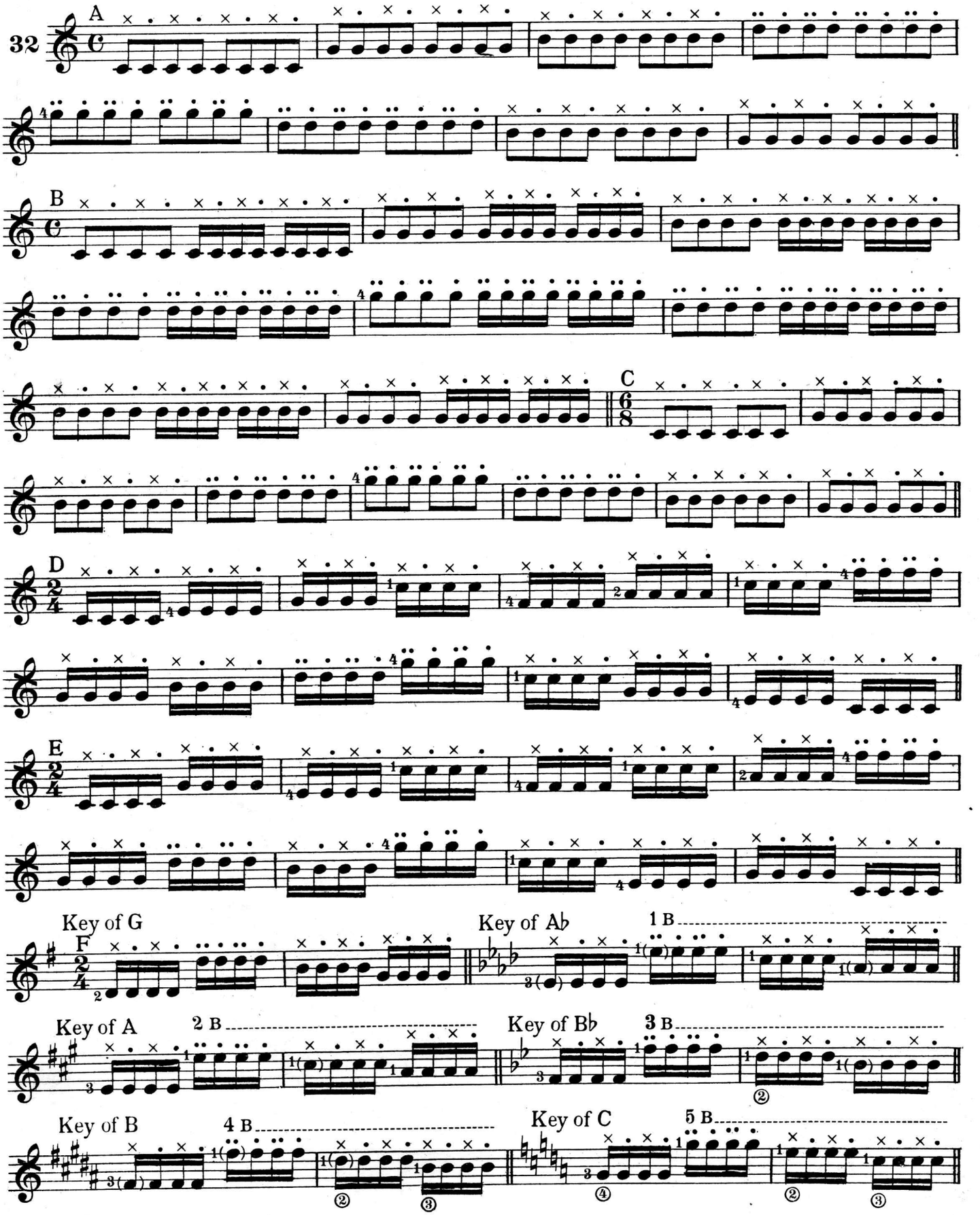
31



An encircled figure, thus ②, indicates the string on which the note is to be played

STUDY ON REPEATED NOTES

Showing alternate fingering for the right hand



B is an abbreviation for Barré or Bar

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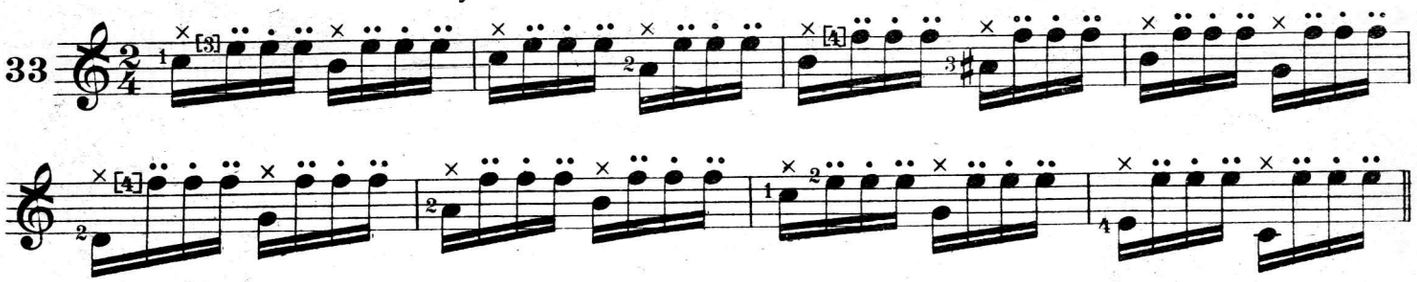
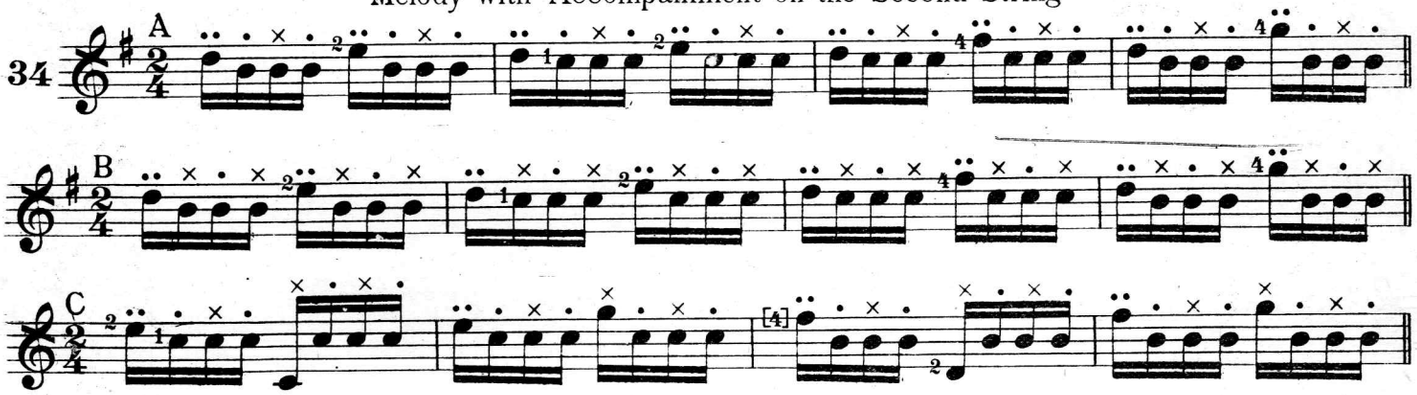
BOSWORTH STREET

EXERCISES WITH REPEATED-NOTE ACCOMPANIMENT

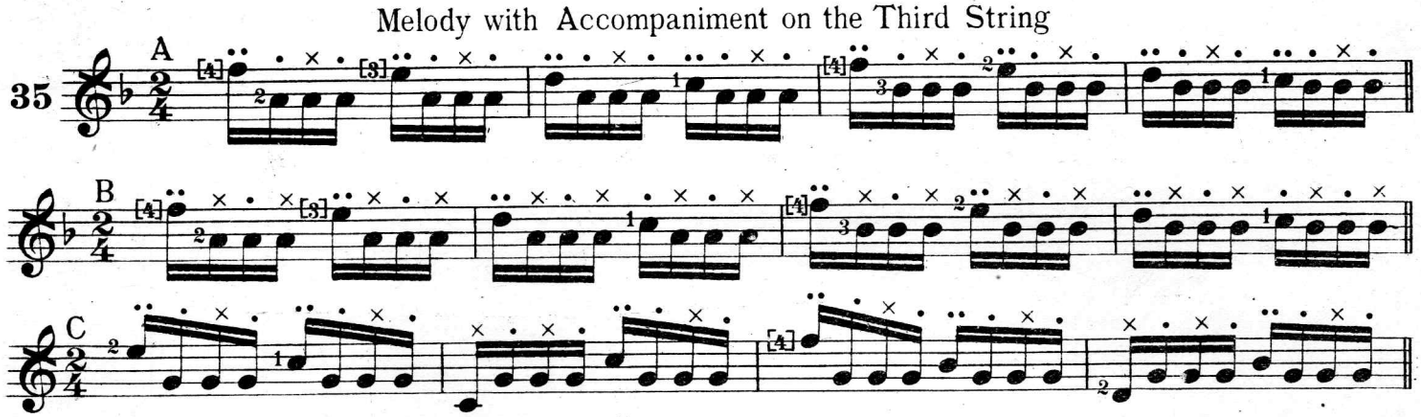
Melody with Accompaniment on the First String



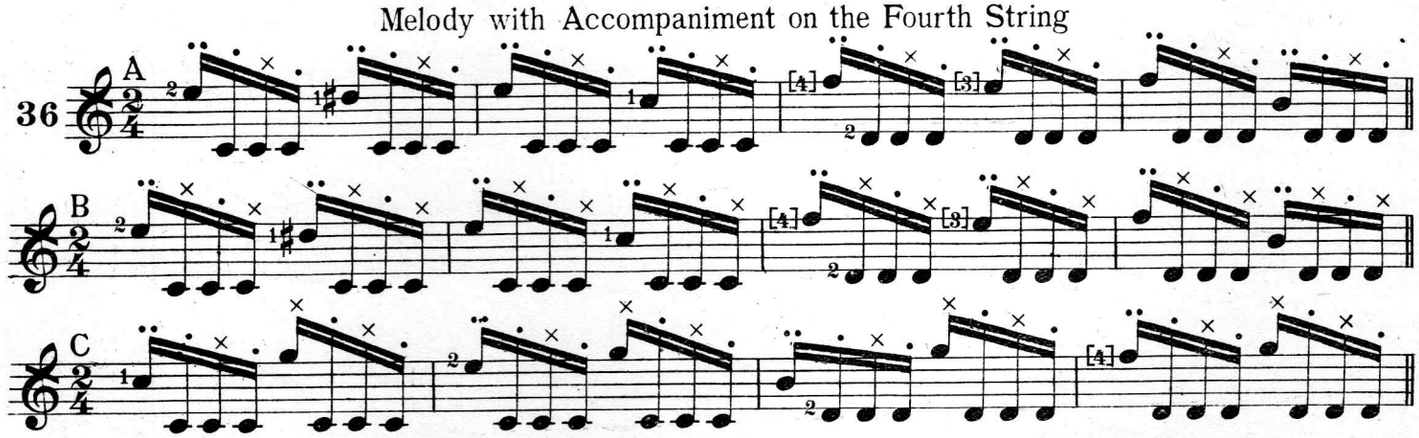
Melody with Accompaniment on the Second String



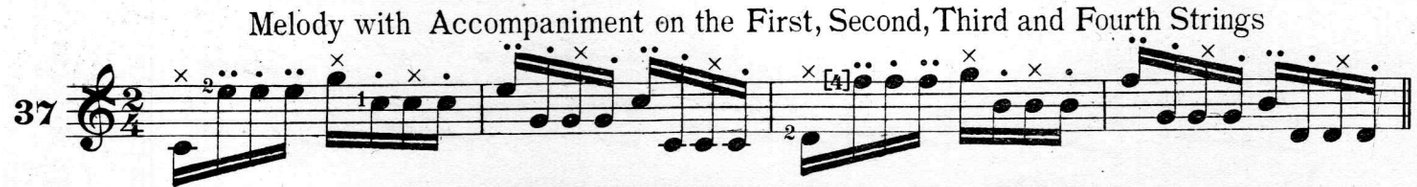
Melody with Accompaniment on the Third String



Melody with Accompaniment on the Fourth String



Melody with Accompaniment on the First, Second, Third and Fourth Strings



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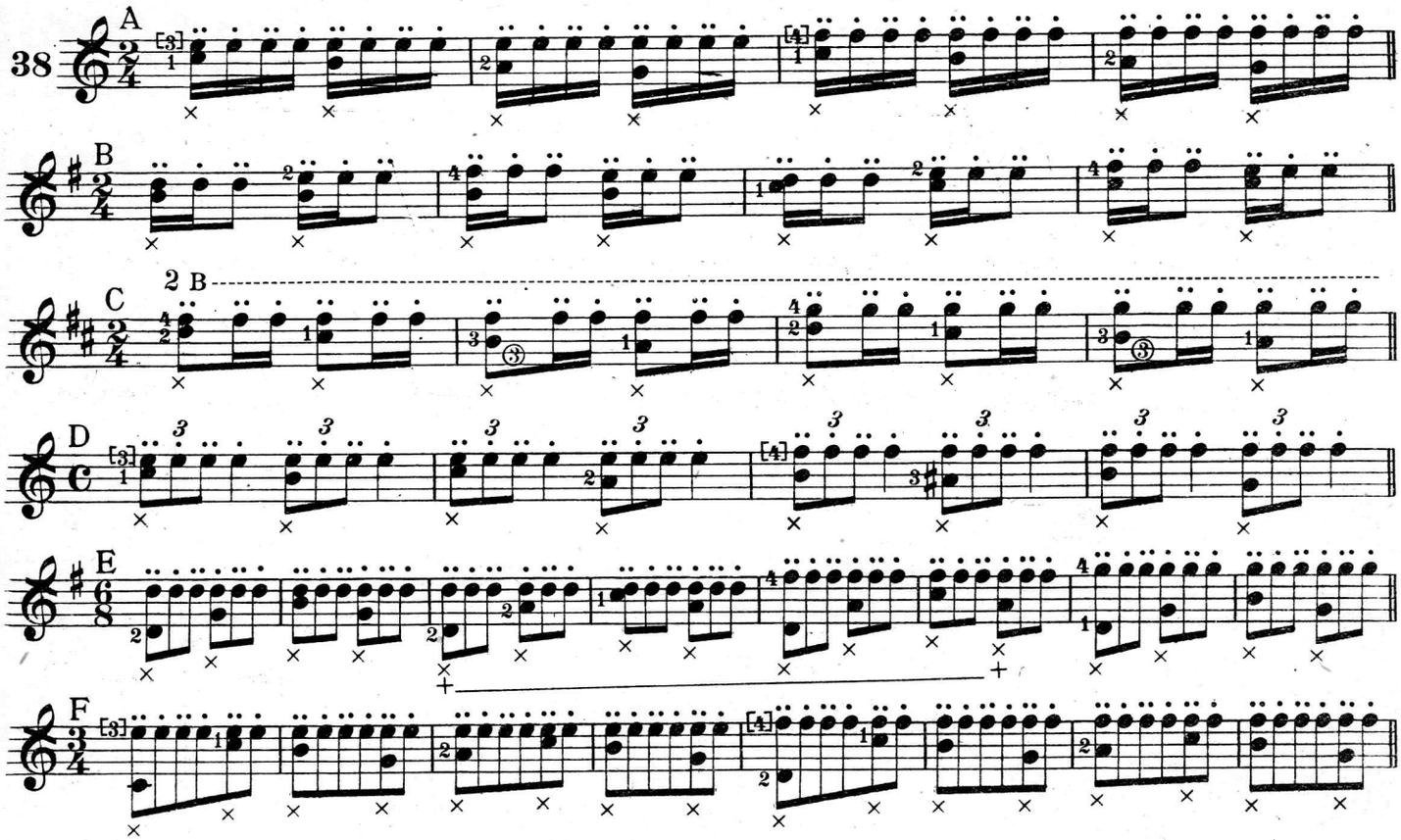
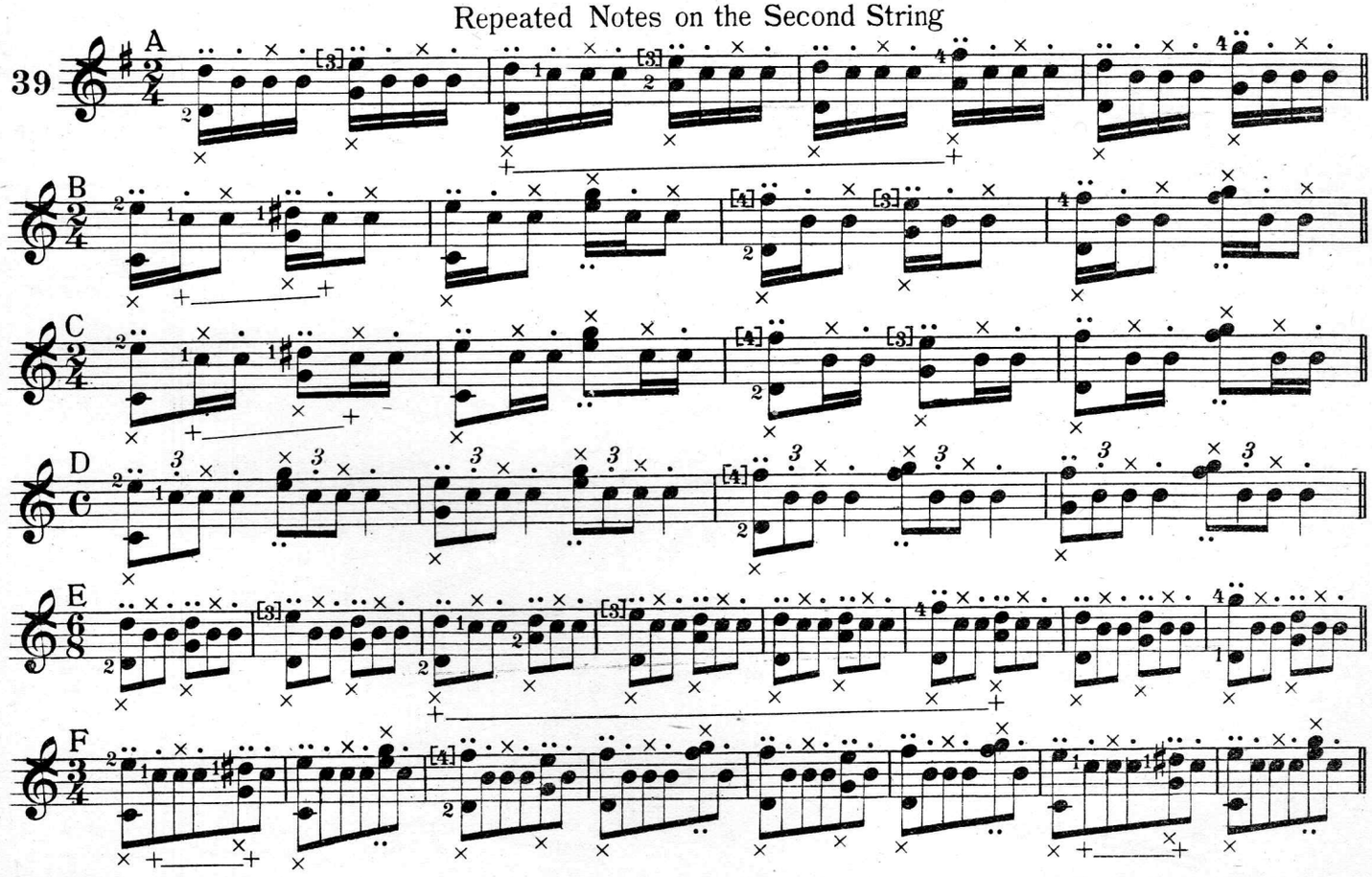
EXERCISES COMBINING DOUBLE STOPS AND REPEATED NOTES

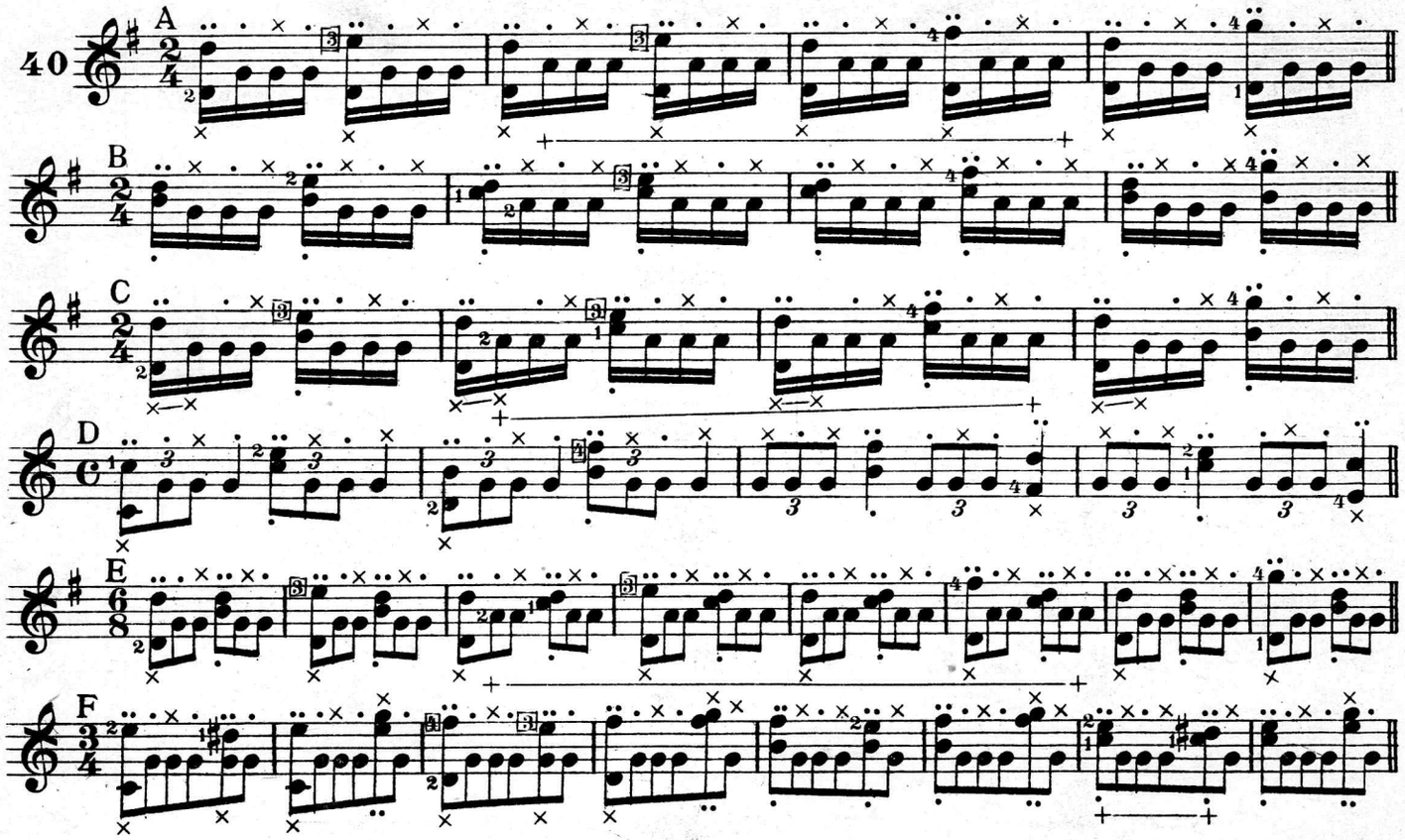
Repeated Notes on the First String



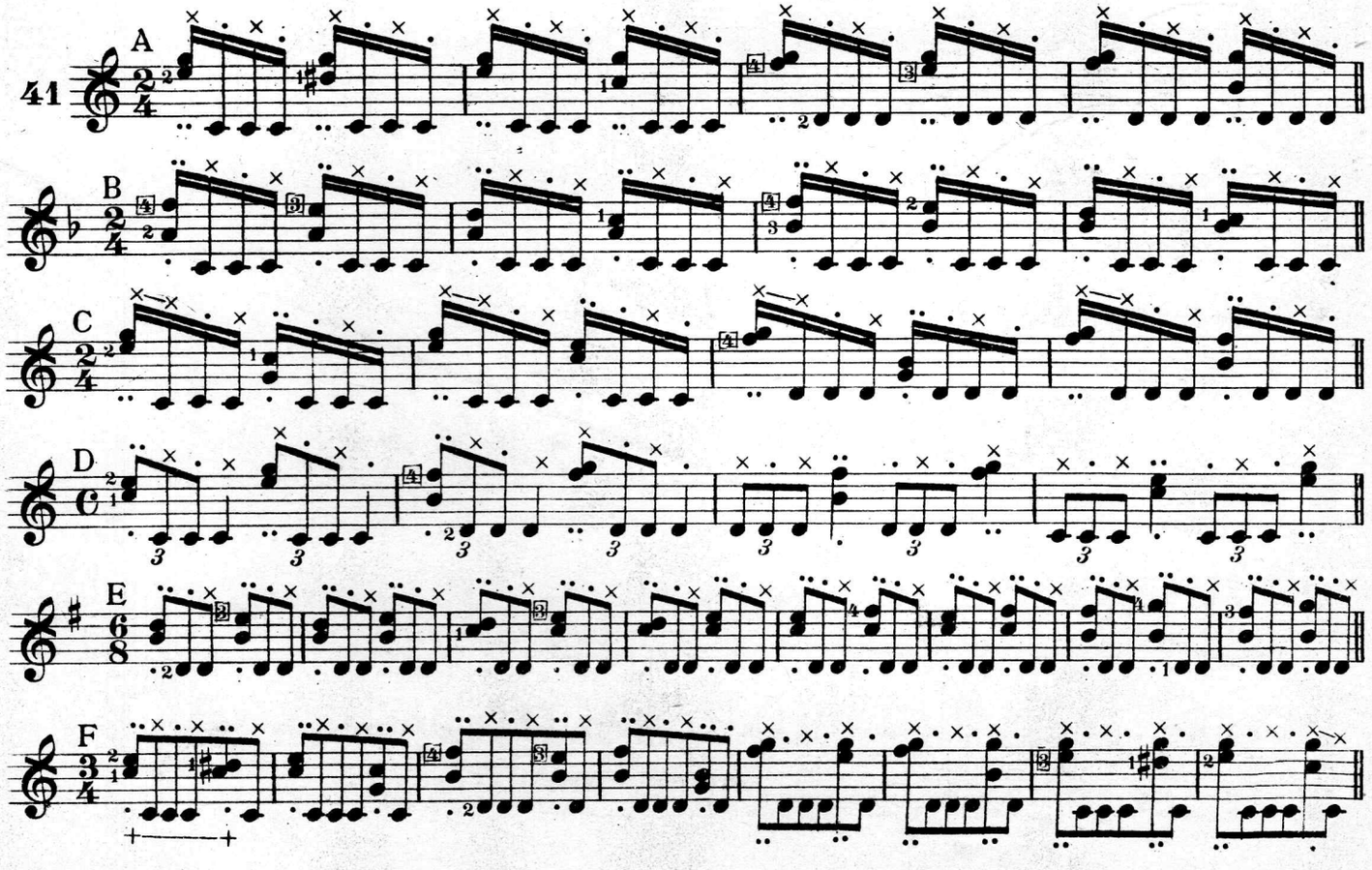
Repeated Notes on the Second String



Repeated Notes on the Third String



Repeated Notes on the Fourth String



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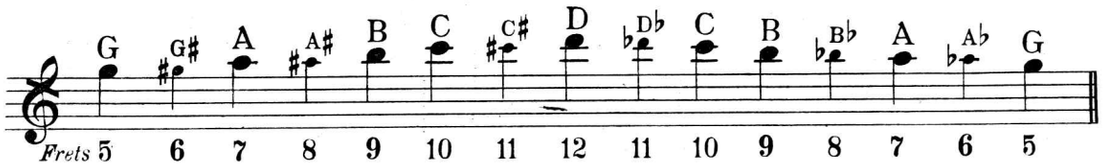
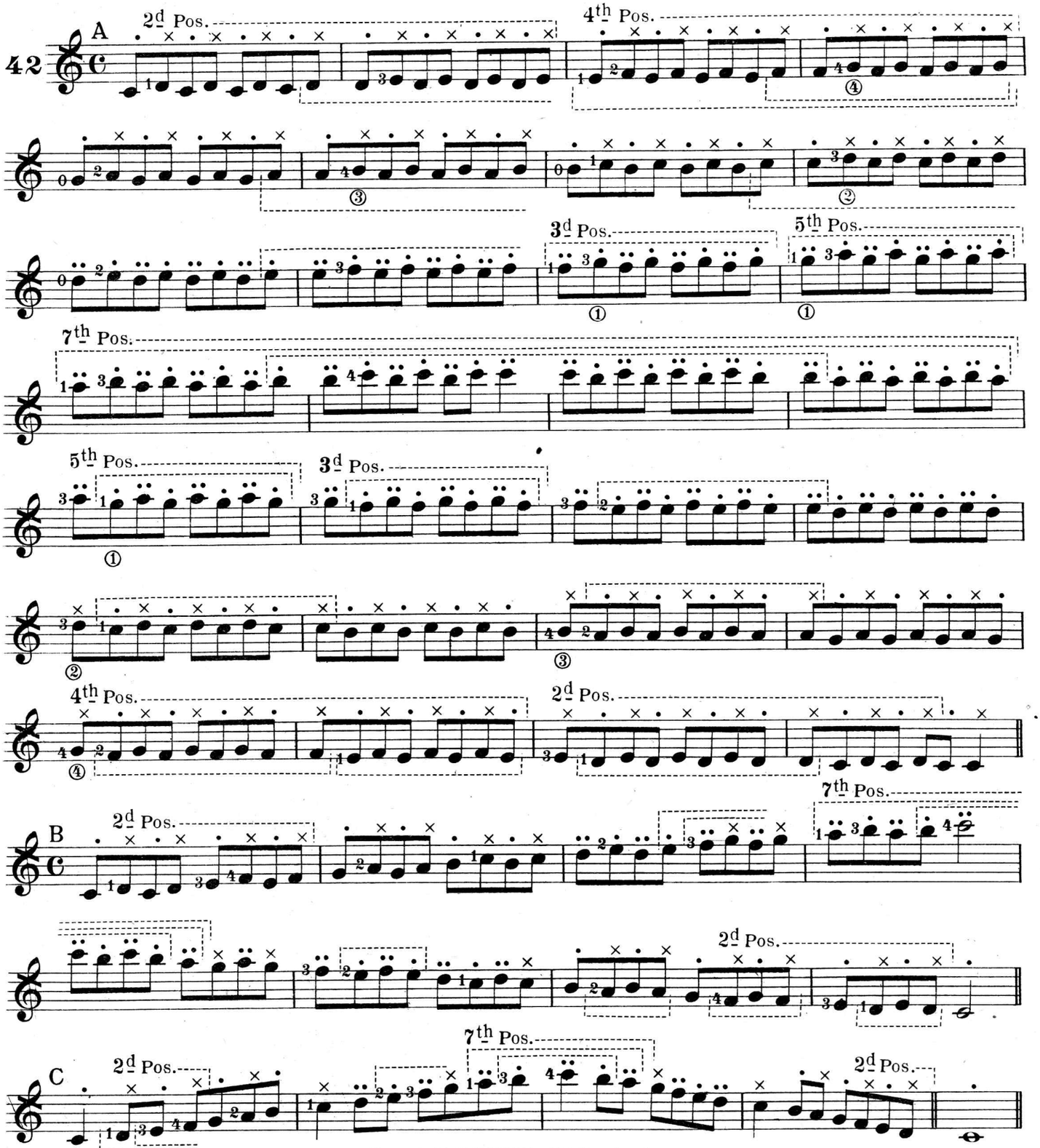
LOCATION OF NOTES ON THE FIRST STRING

FROM THE FIFTH TO THE TWELFTH FRET



Exercises Preparatory to Scale Practice



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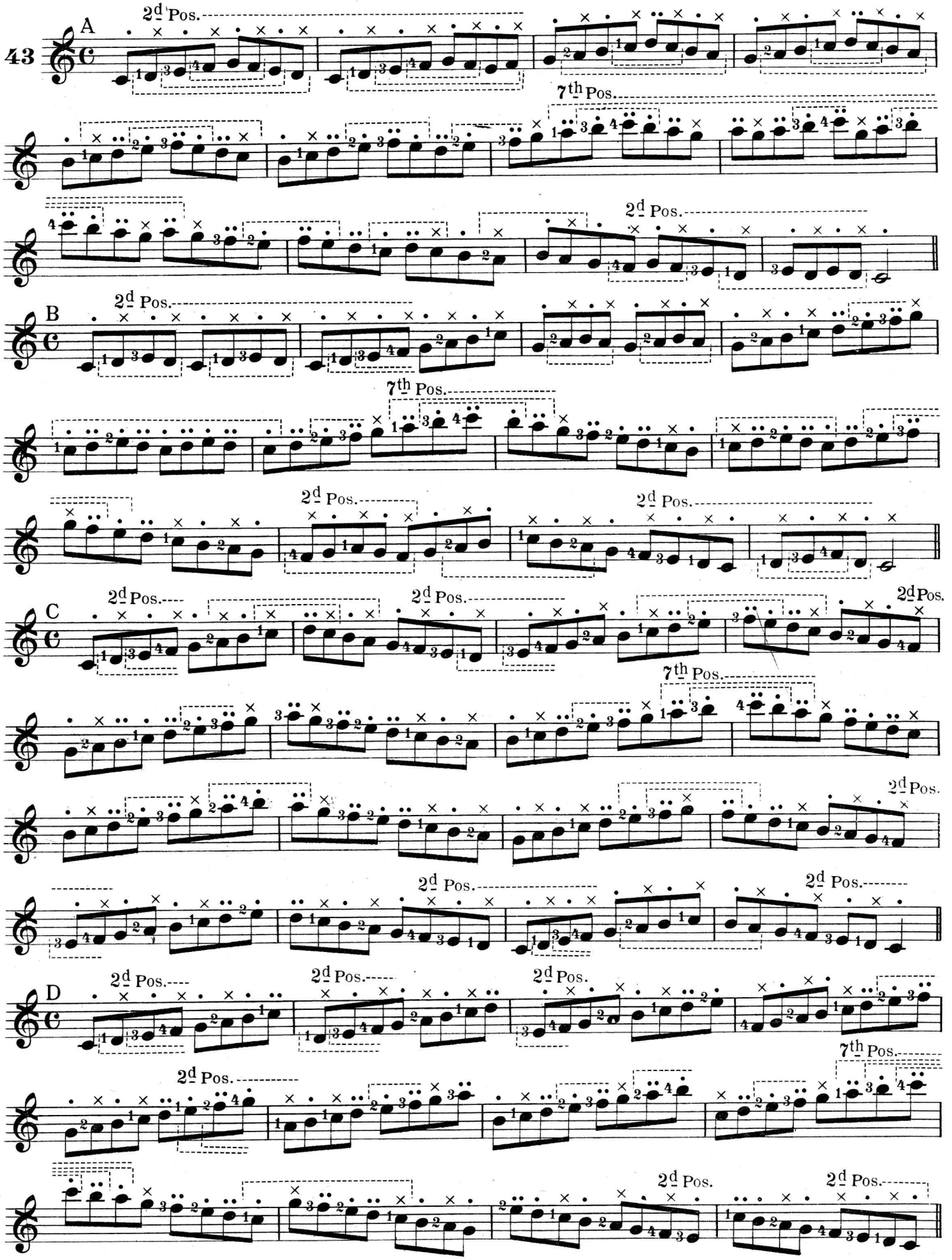
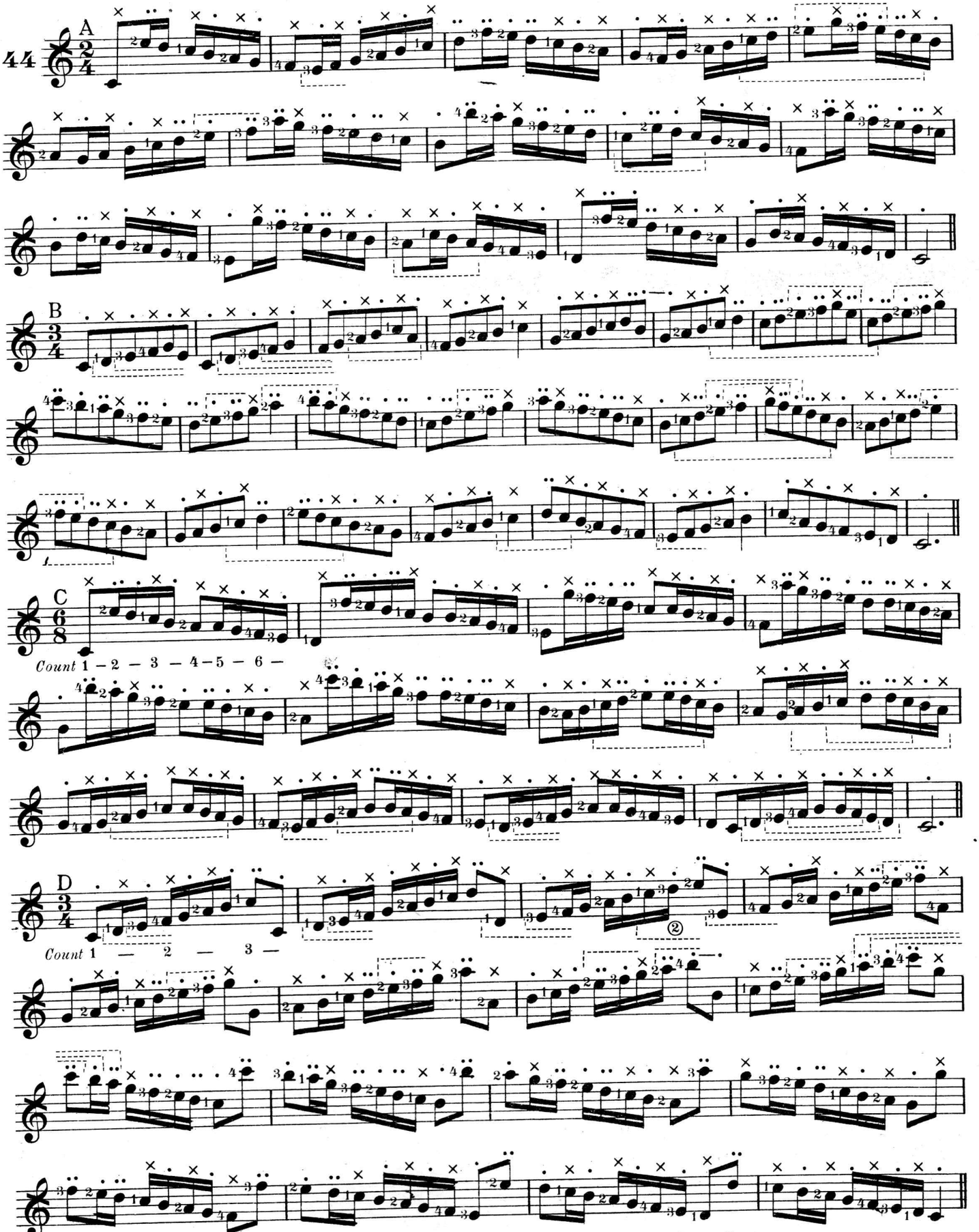

43
A
2d Pos.
7th Pos.
2d Pos.
B
2d Pos.
7th Pos.
2d Pos.
2d Pos.
C
2d Pos.
2d Pos.
2d Pos.
7th Pos.
2d Pos.
2d Pos.
2d Pos.
D
2d Pos.
2d Pos.
2d Pos.
2d Pos.
7th Pos.
2d Pos.
2d Pos.

SCALE EXERCISES IN DIFFERENT RHYTHMS



This sign •—• signifies that the first finger of the right hand is to glide from one string to another

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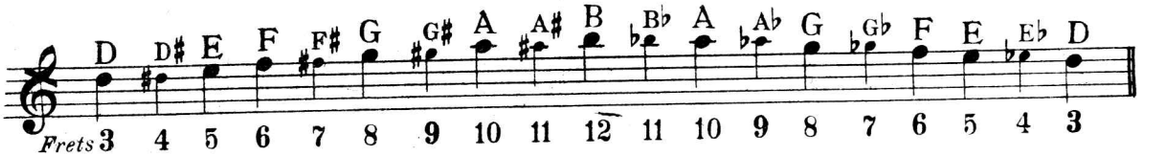
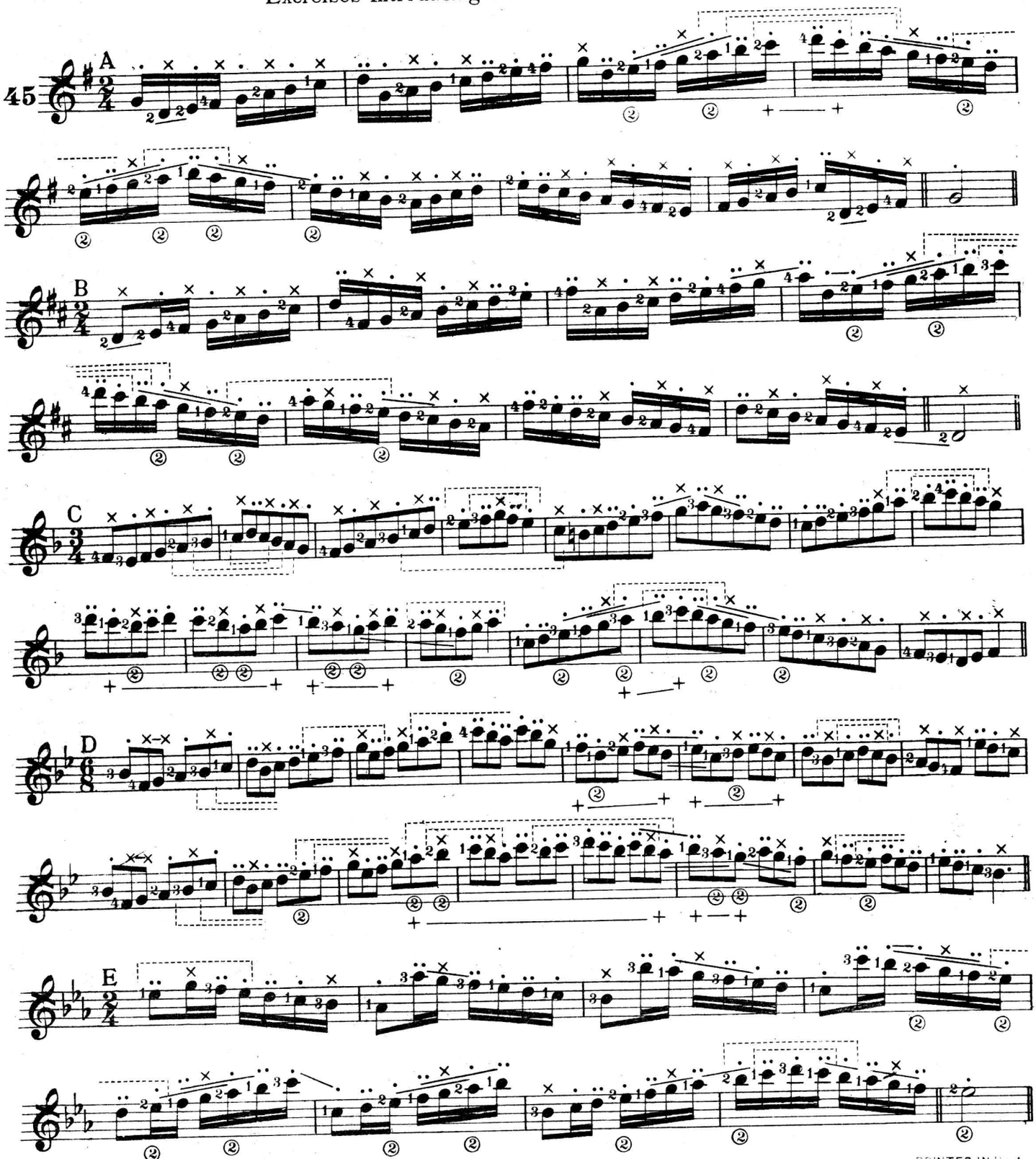
LOCATION OF NOTES ON THE SECOND STRING

FROM THE THIRD TO THE TWELFTH FRET



Exercises Introducing Notes on the Second String



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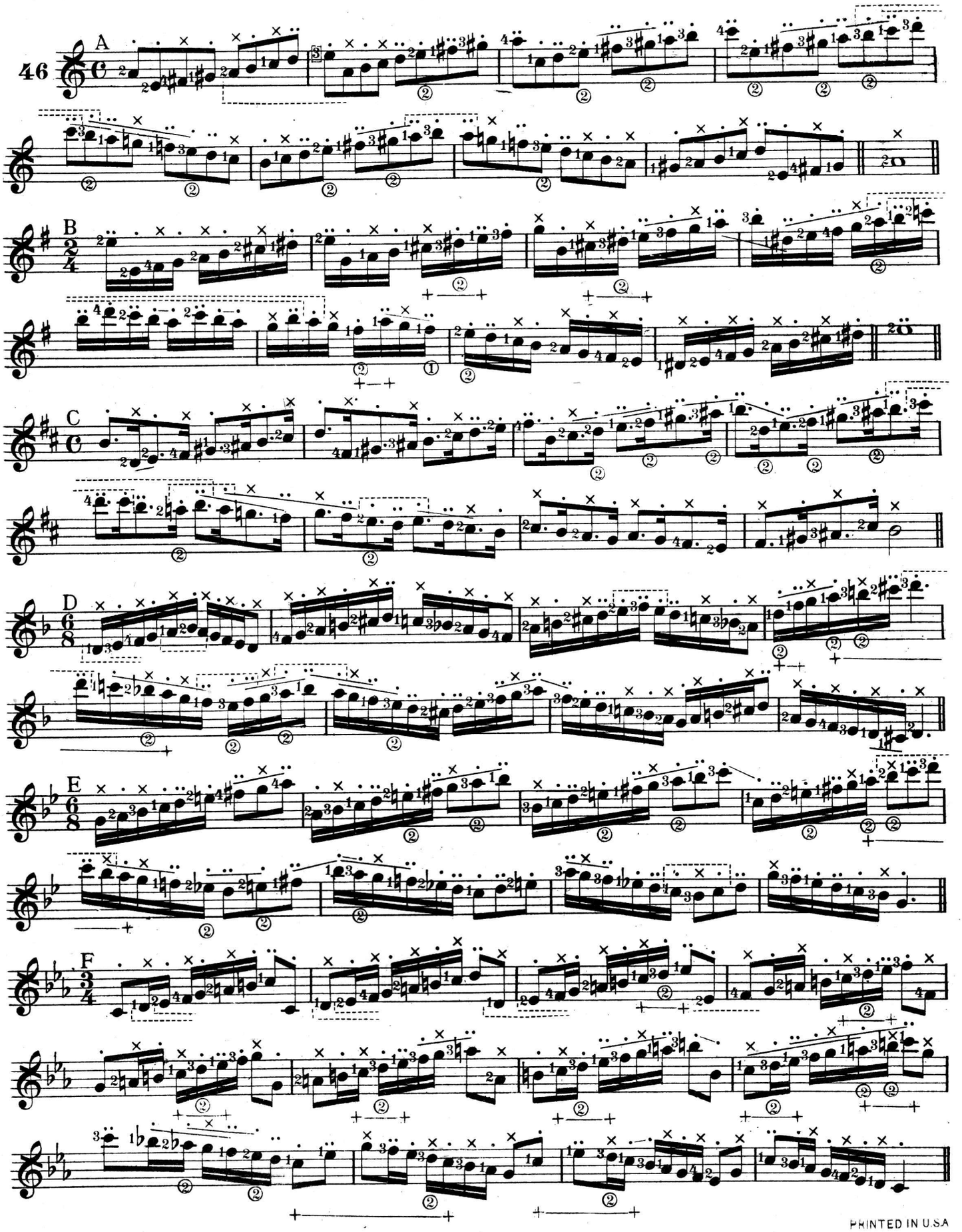
EXERCISES IN VARIOUS MINOR KEYS



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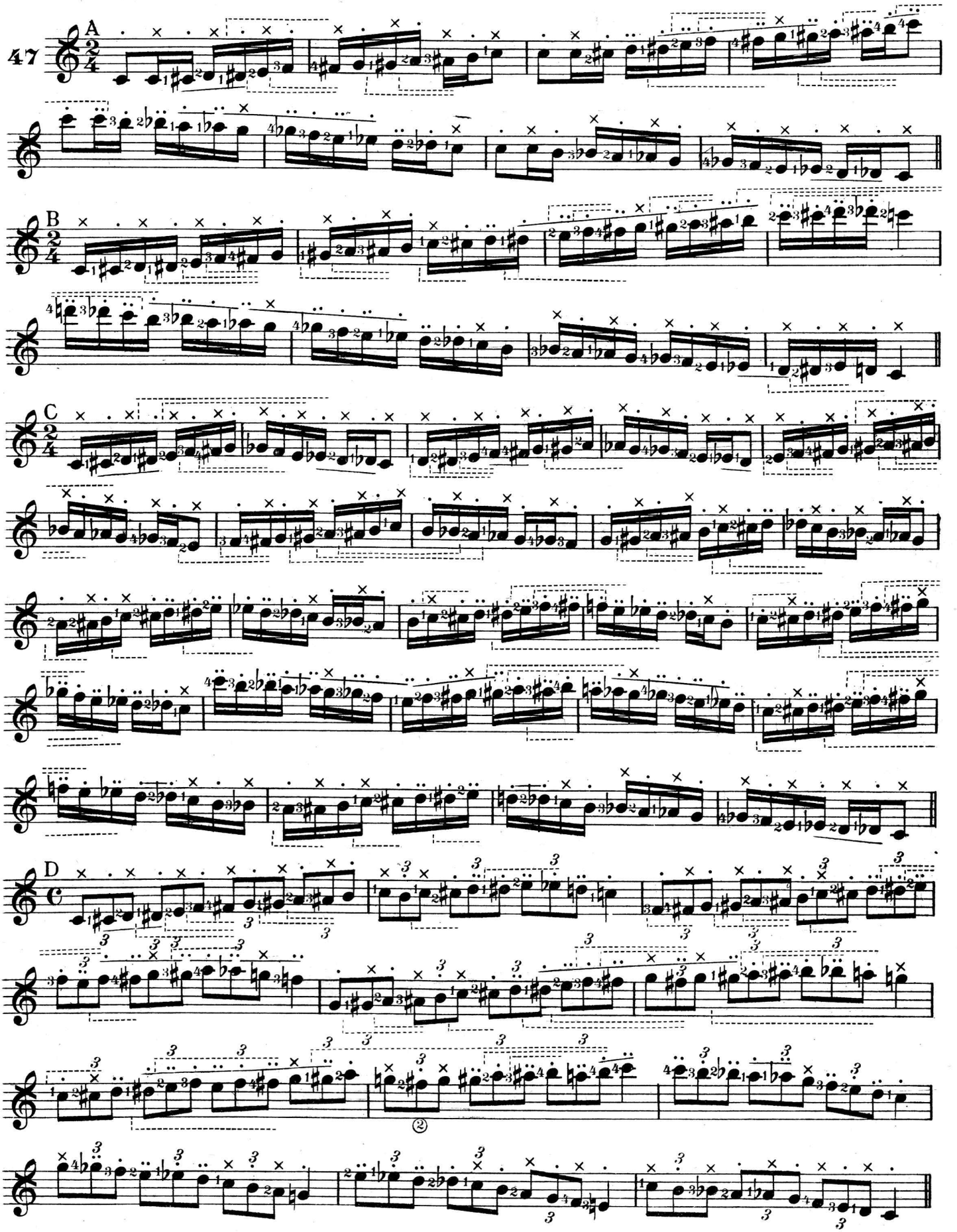
EXERCISES IN CHROMATICS



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Book 4	.30	Book 4	.30
Book 5	.30	Book 5	.30

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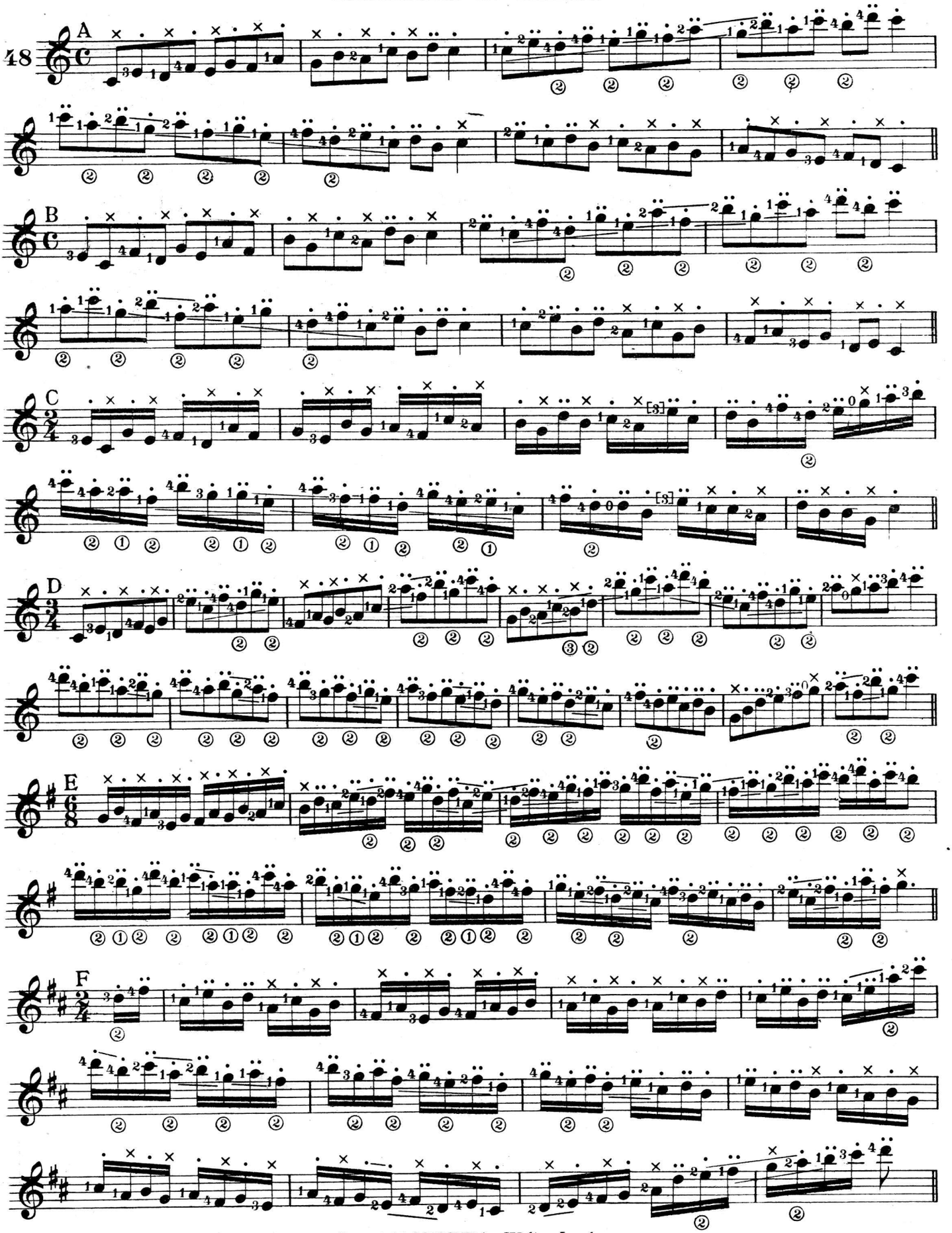
EXERCISES IN THIRDS



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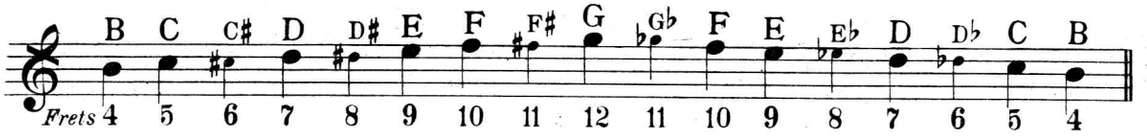
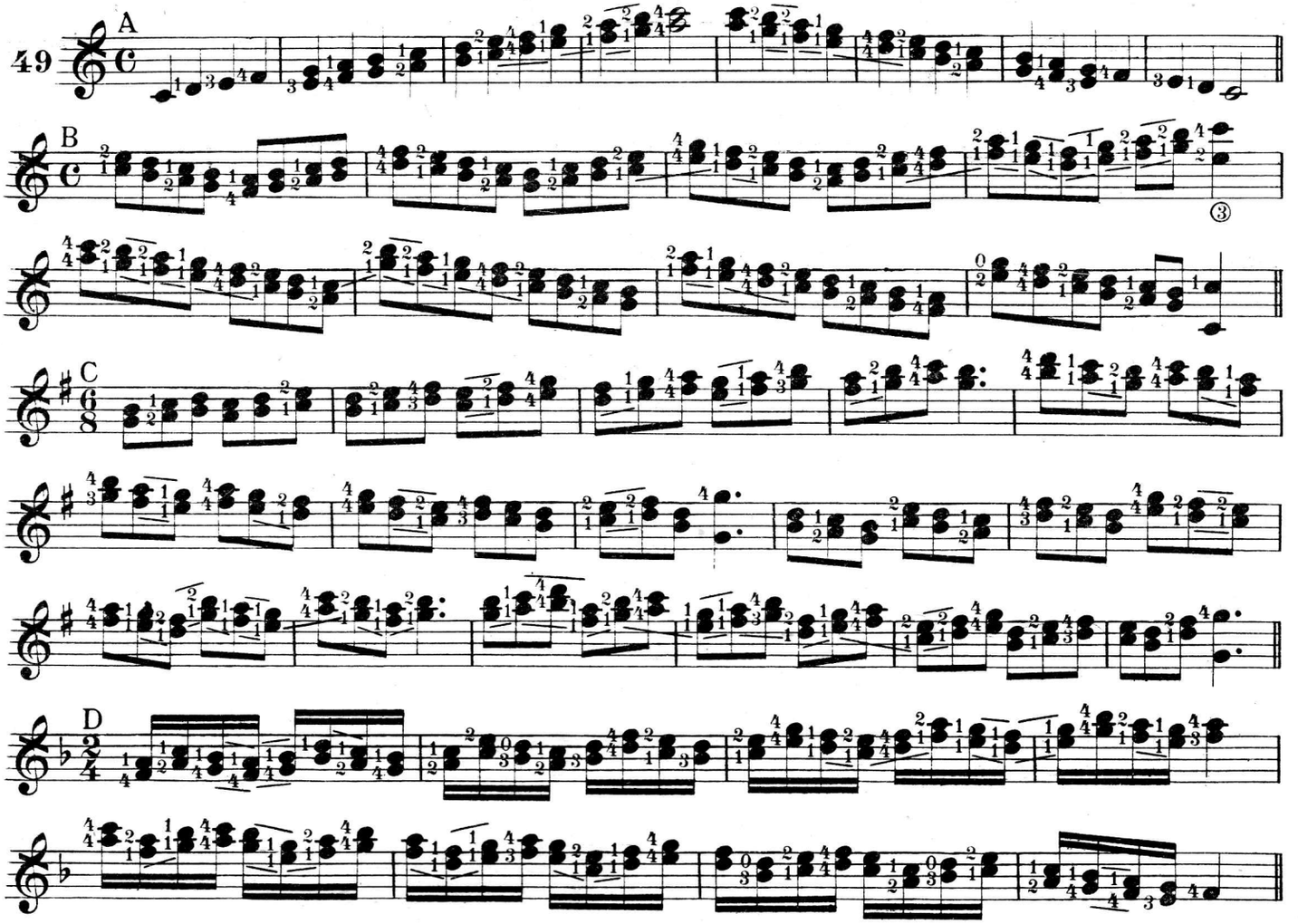
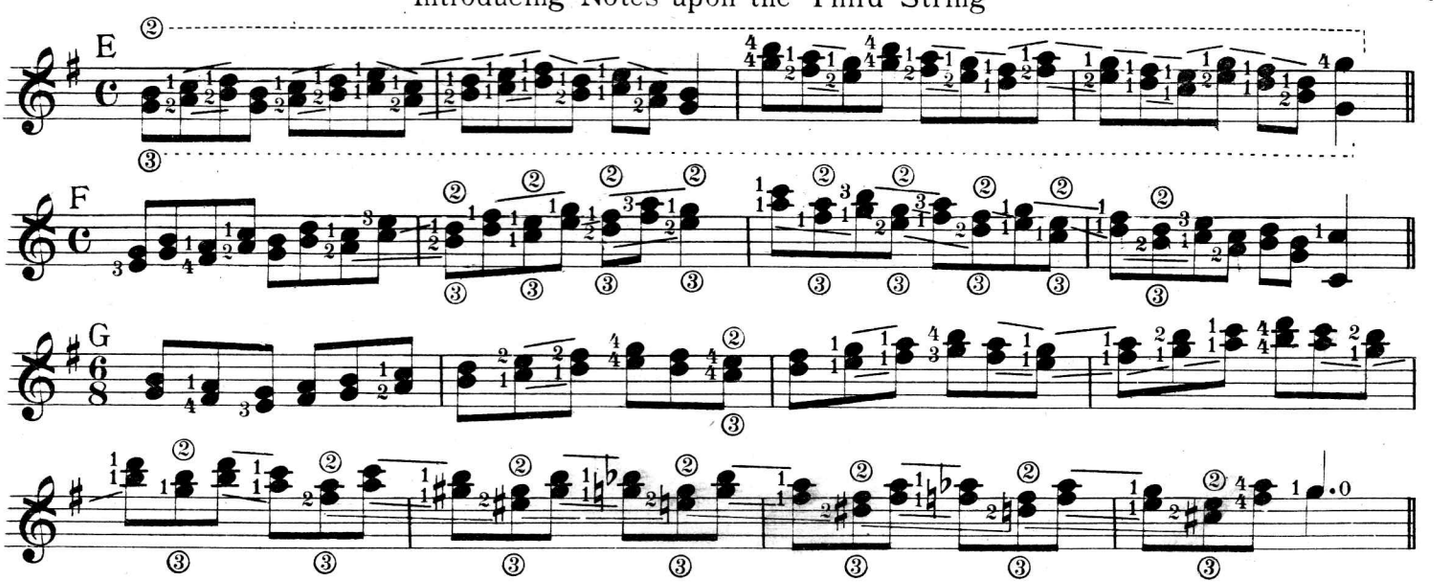
LOCATION OF NOTES ON THE THIRD STRING
FROM THE FOURTH TO THE TWELFTH FRET



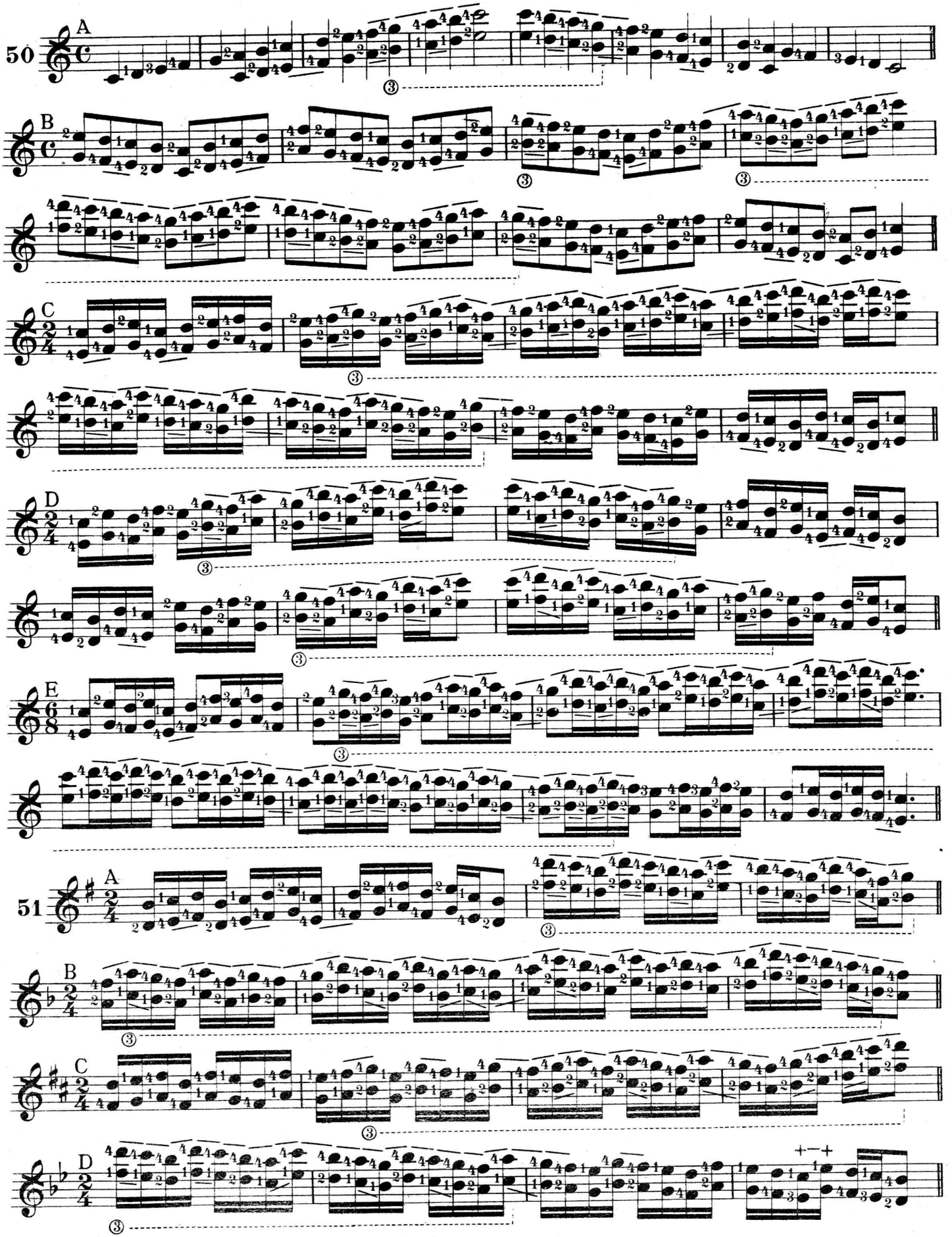
Exercises in Double Stop Thirds



Introducing Notes upon the Third String



EXERCISES IN DOUBLE STOP SIXTHS



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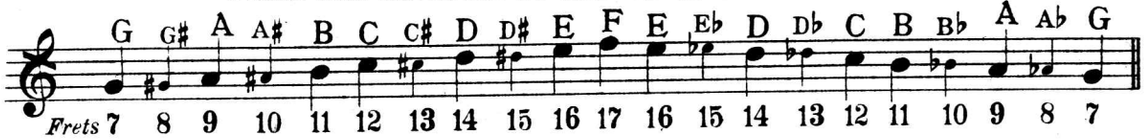
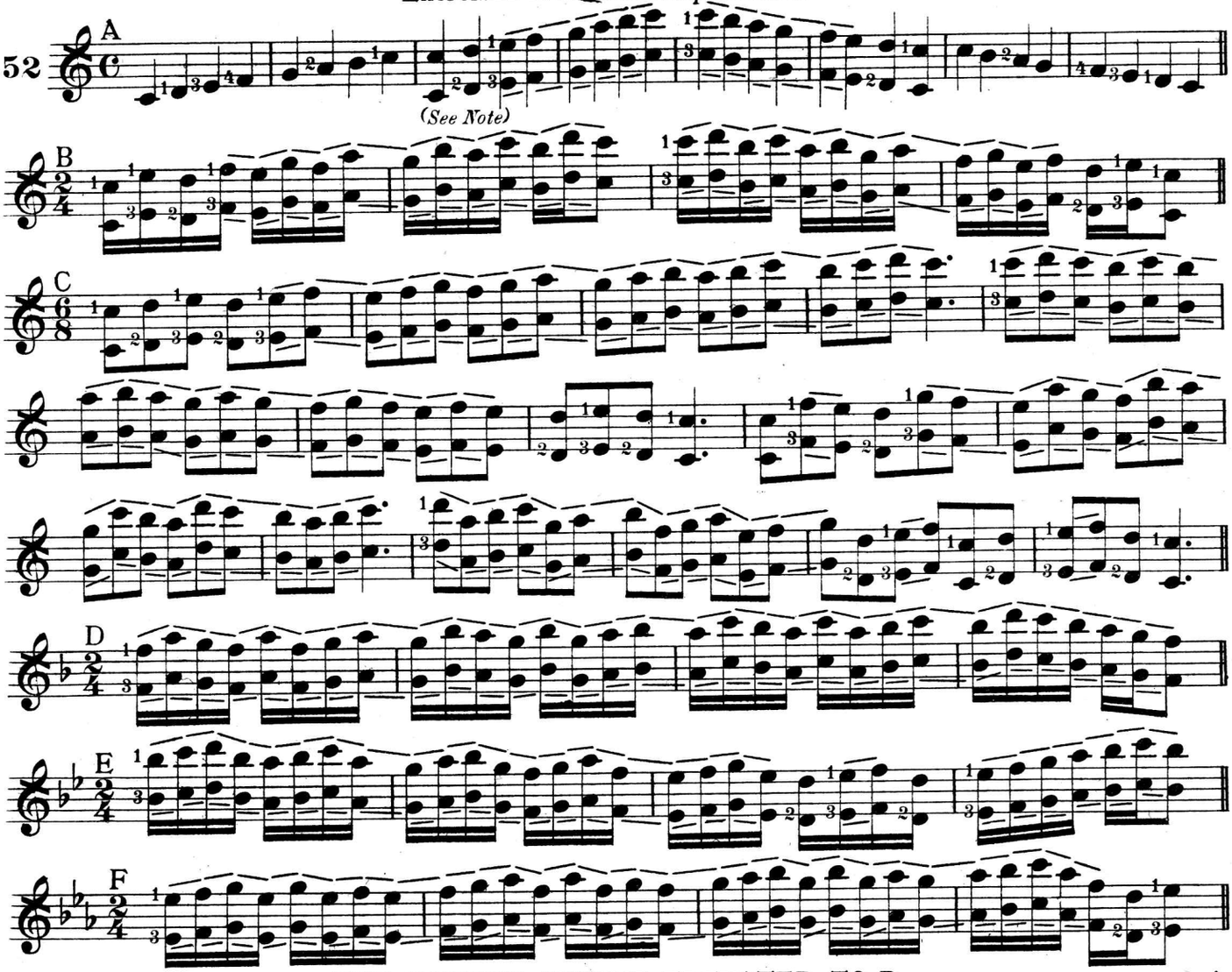
LOCATION OF NOTES ON THE FOURTH STRING

FROM THE SEVENTH TO THE SEVENTEENTH FRET



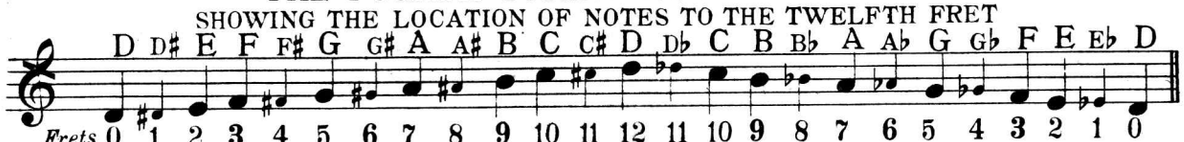
Exercises in Double Stop Octaves

52



THE FOURTH STRING ELEVATED TO D

SHOWING THE LOCATION OF NOTES TO THE TWELFTH FRET



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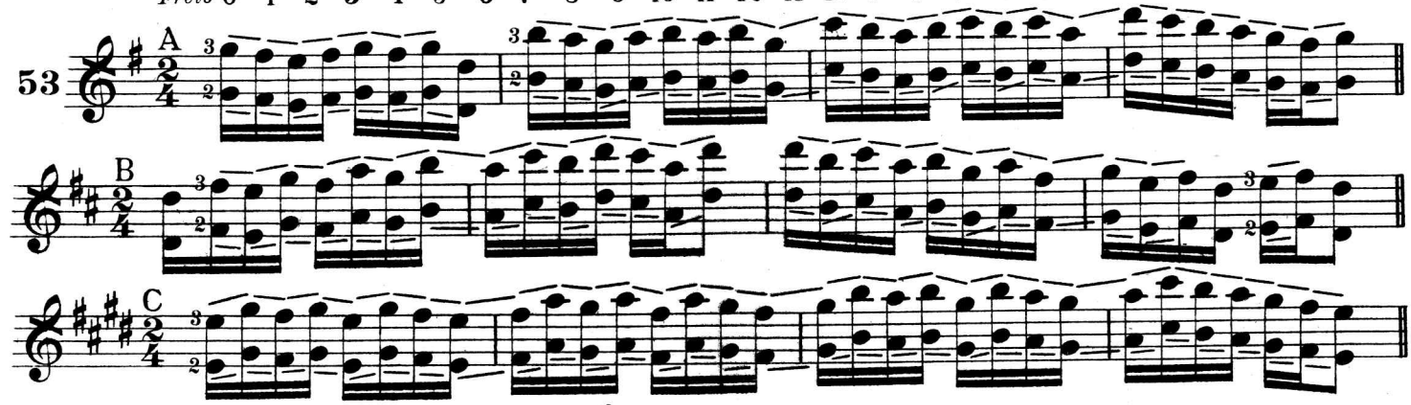

Note: The lower octave in all cases to be played on the 4th string.

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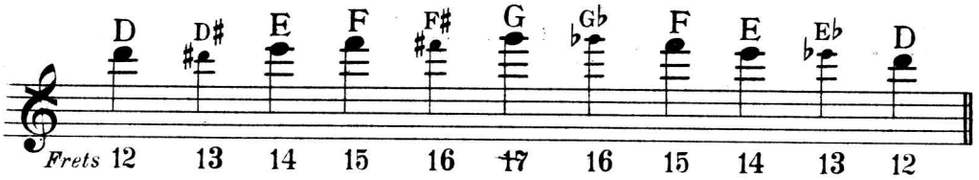
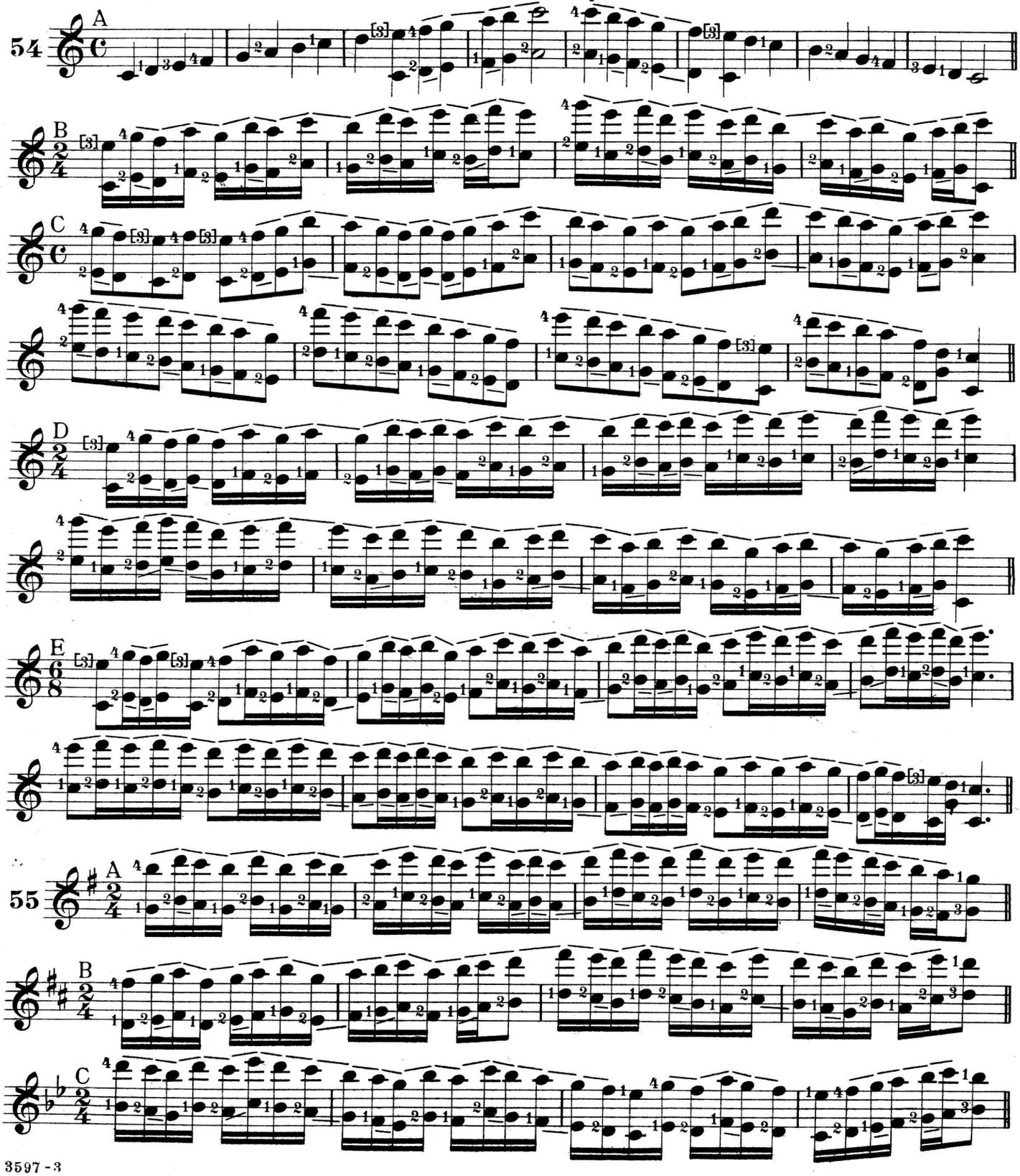
LOCATION OF NOTES ON THE FIRST STRING

FROM THE TWELFTH TO THE SEVENTEENTH FRET

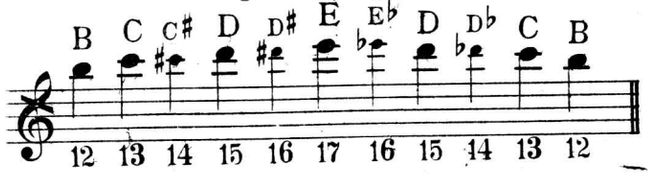


Exercises in Double Stop Tenths

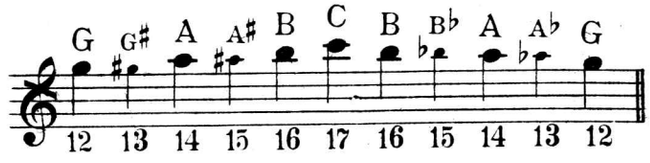


LOCATION OF NOTES FROM THE TWELFTH TO THE SEVENTEENTH FRET

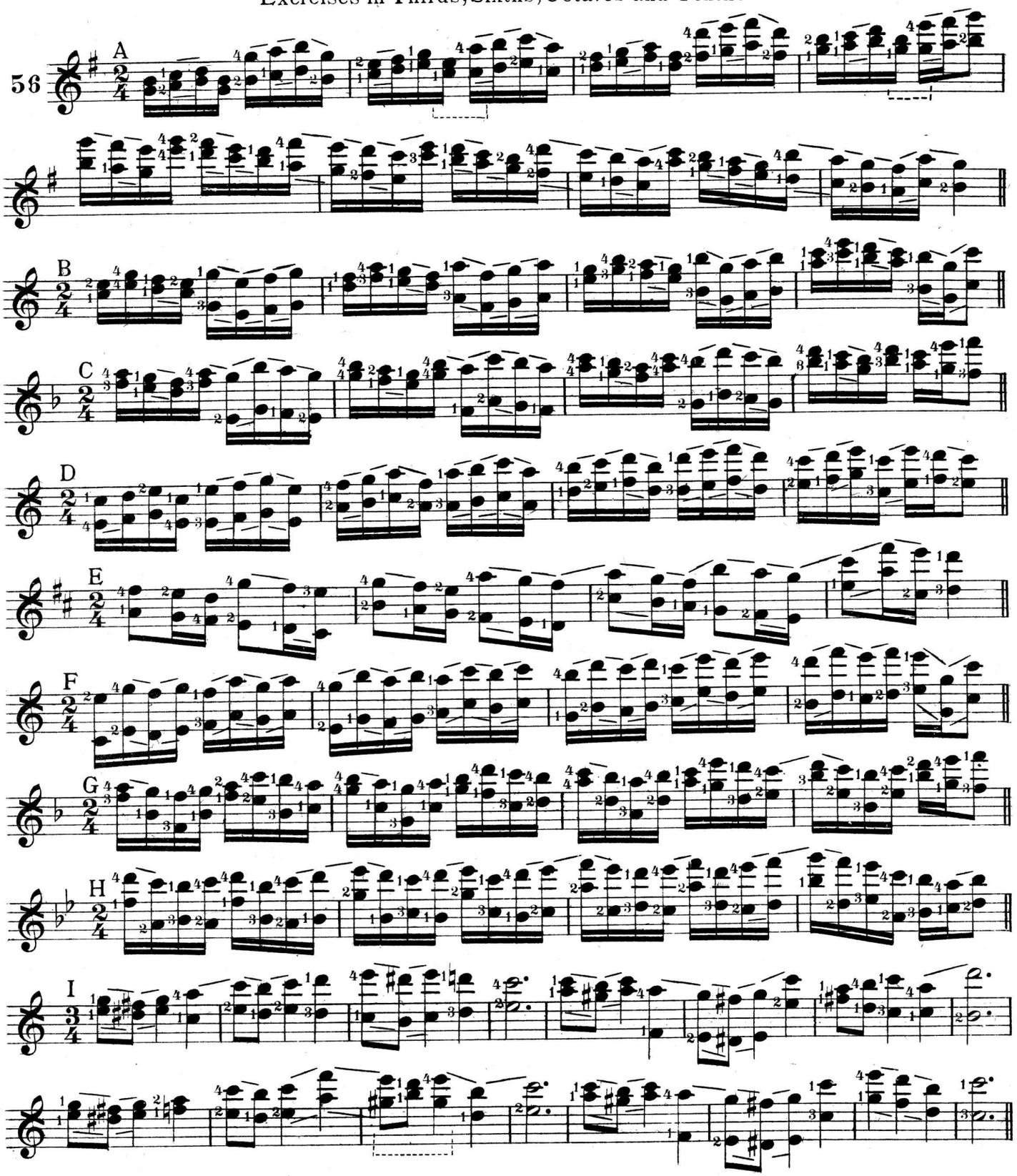
2d String



3d String



Exercises in Thirds, Sixths, Octaves and Tenths



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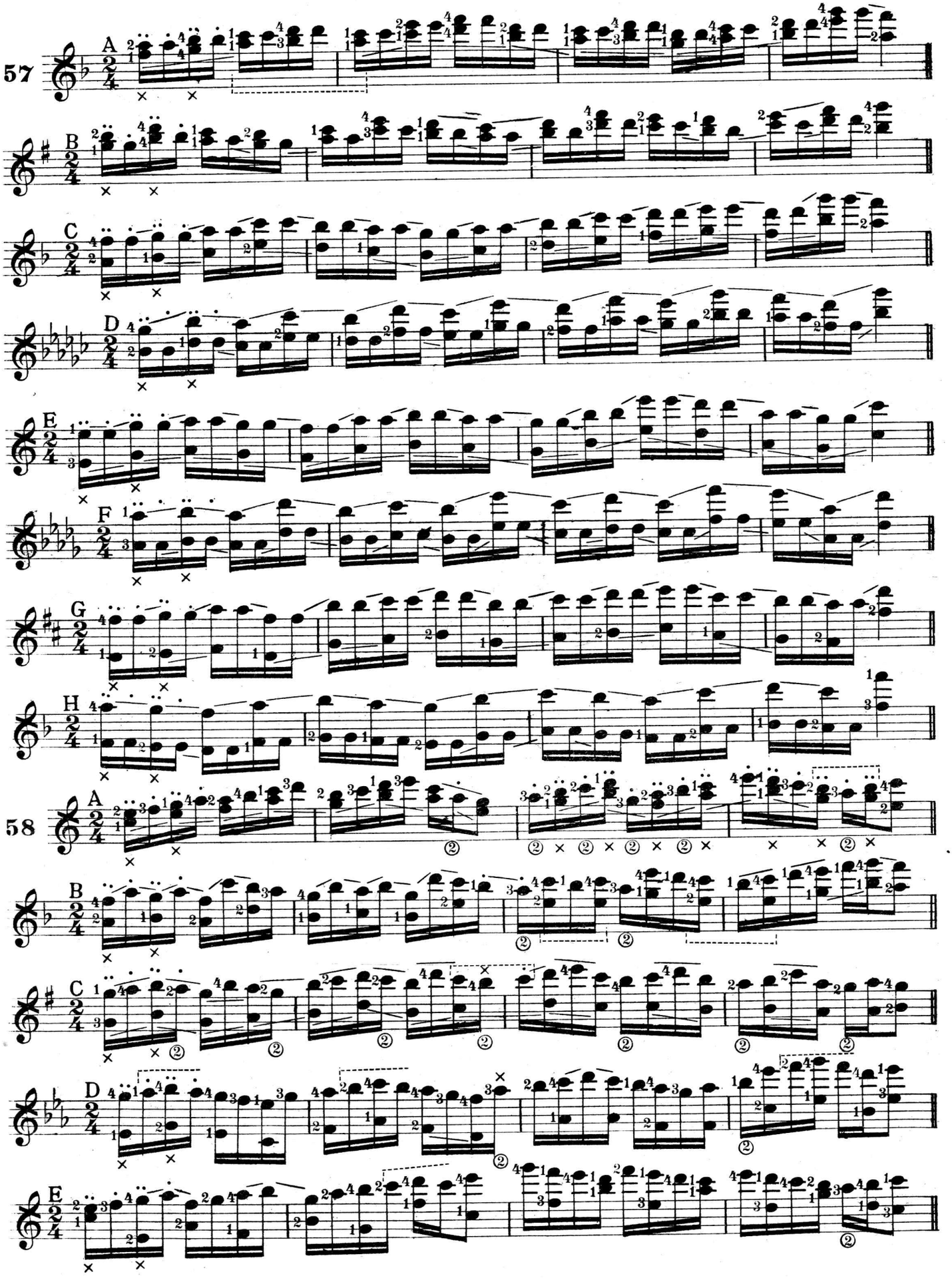
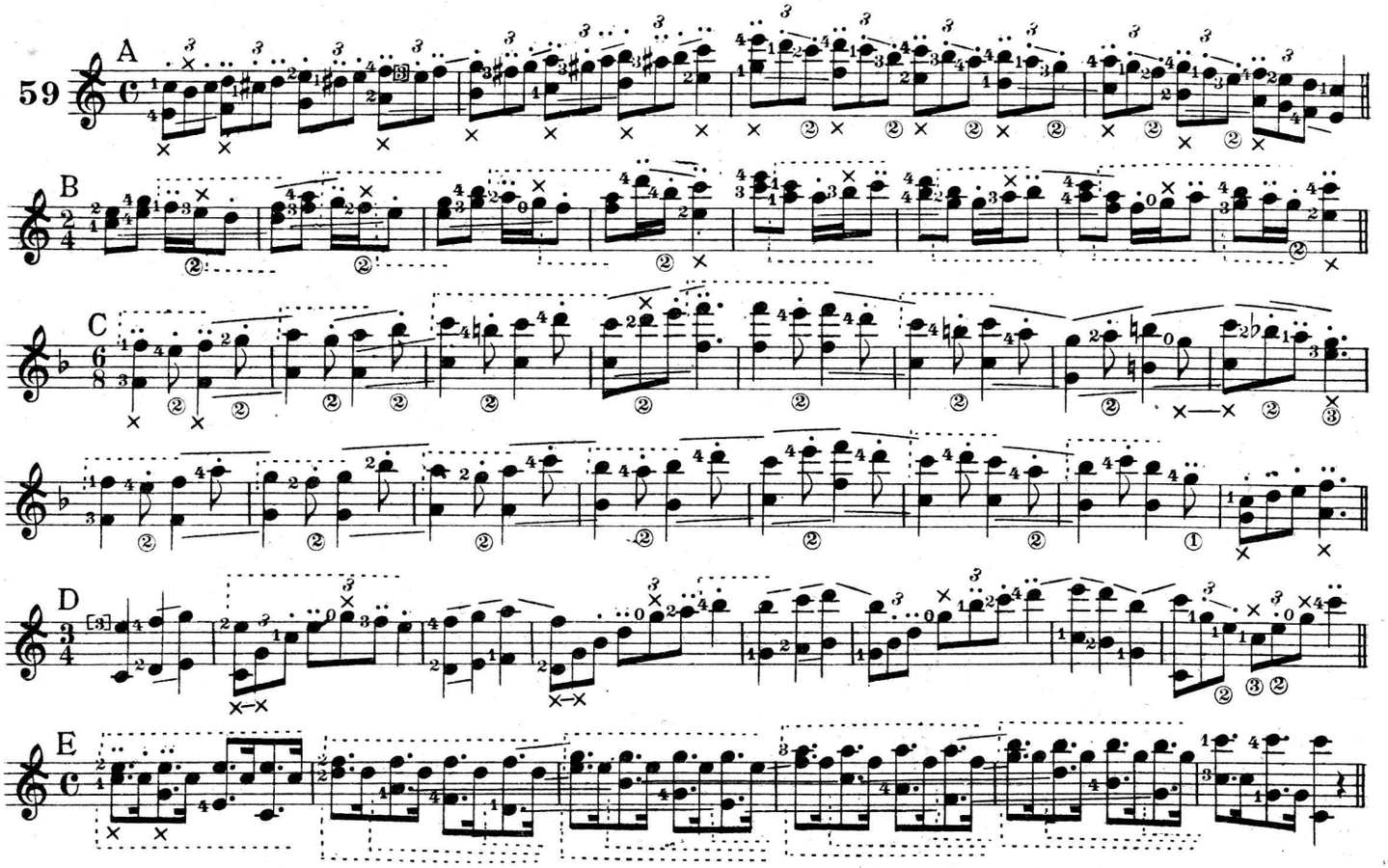
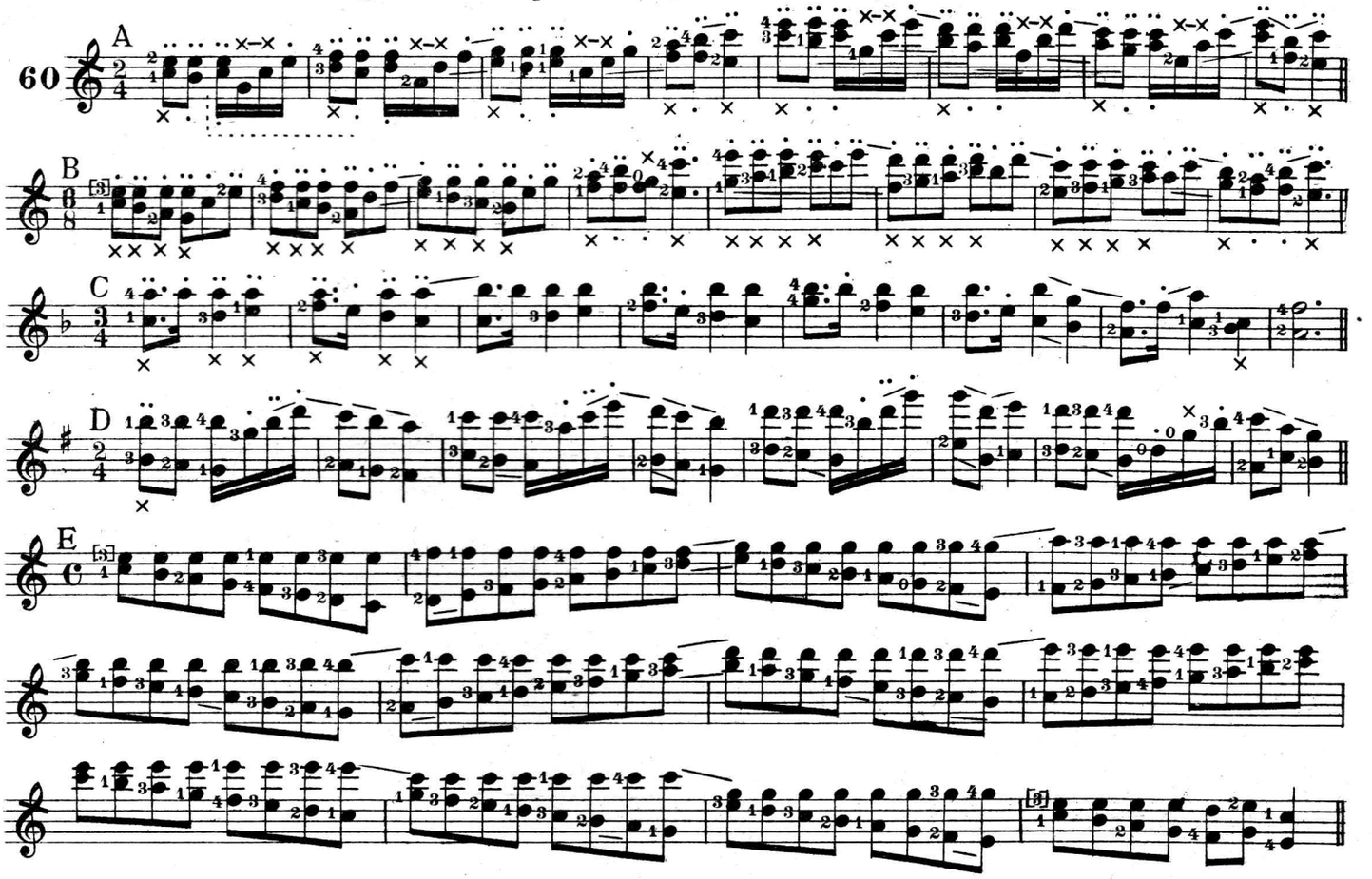
EXERCISES COMBINING DOUBLE STOPS AND SINGLE NOTES



DOUBLE STOPS AND SINGLE NOTES IN VARIOUS RHYTHMS

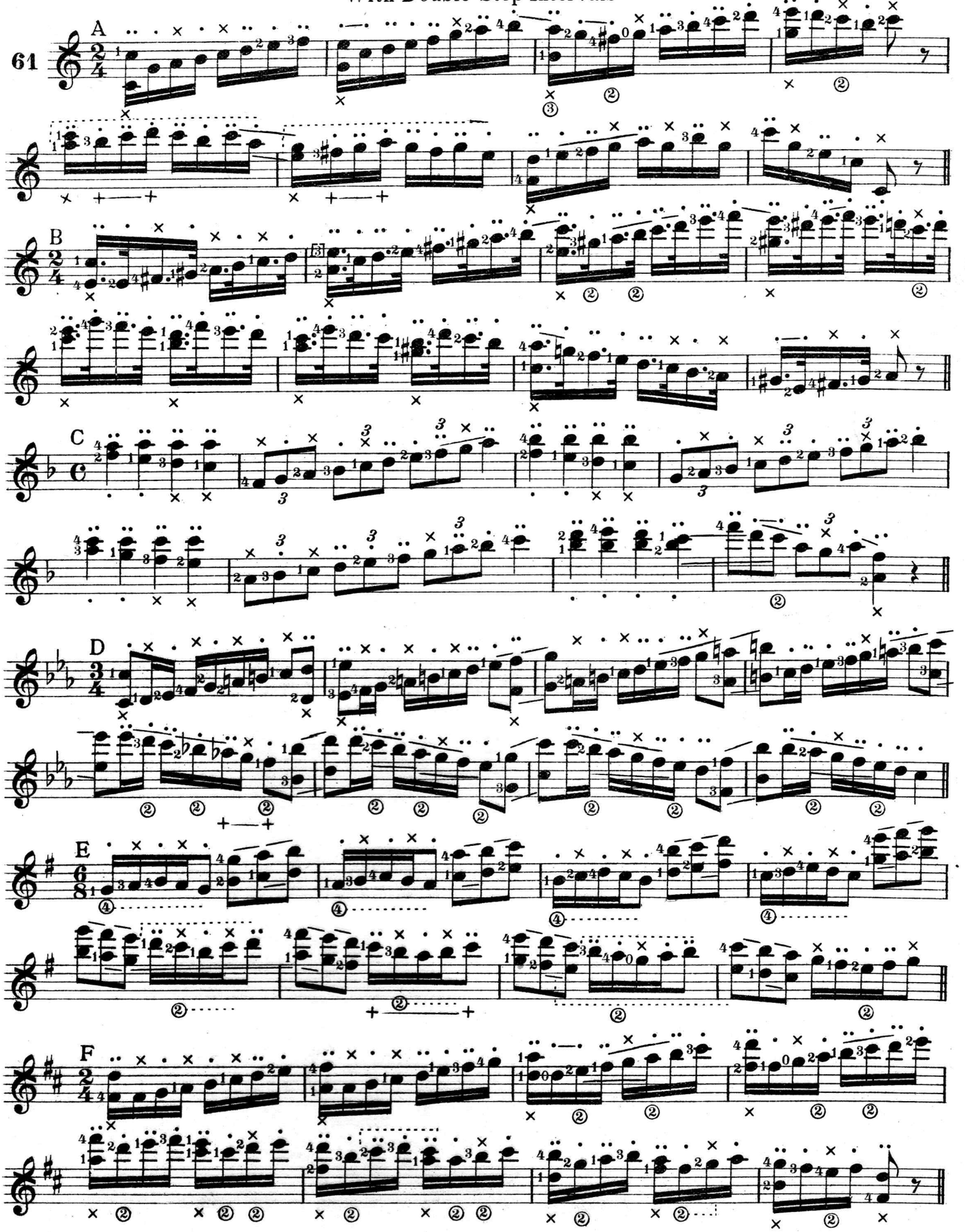


Introducing Double Stop Seconds, Fourths, Fifths, Sevenths and Ninths



SCALE EXERCISES IN DIFFERENT RHYTHMS

With Double Stop Intervals



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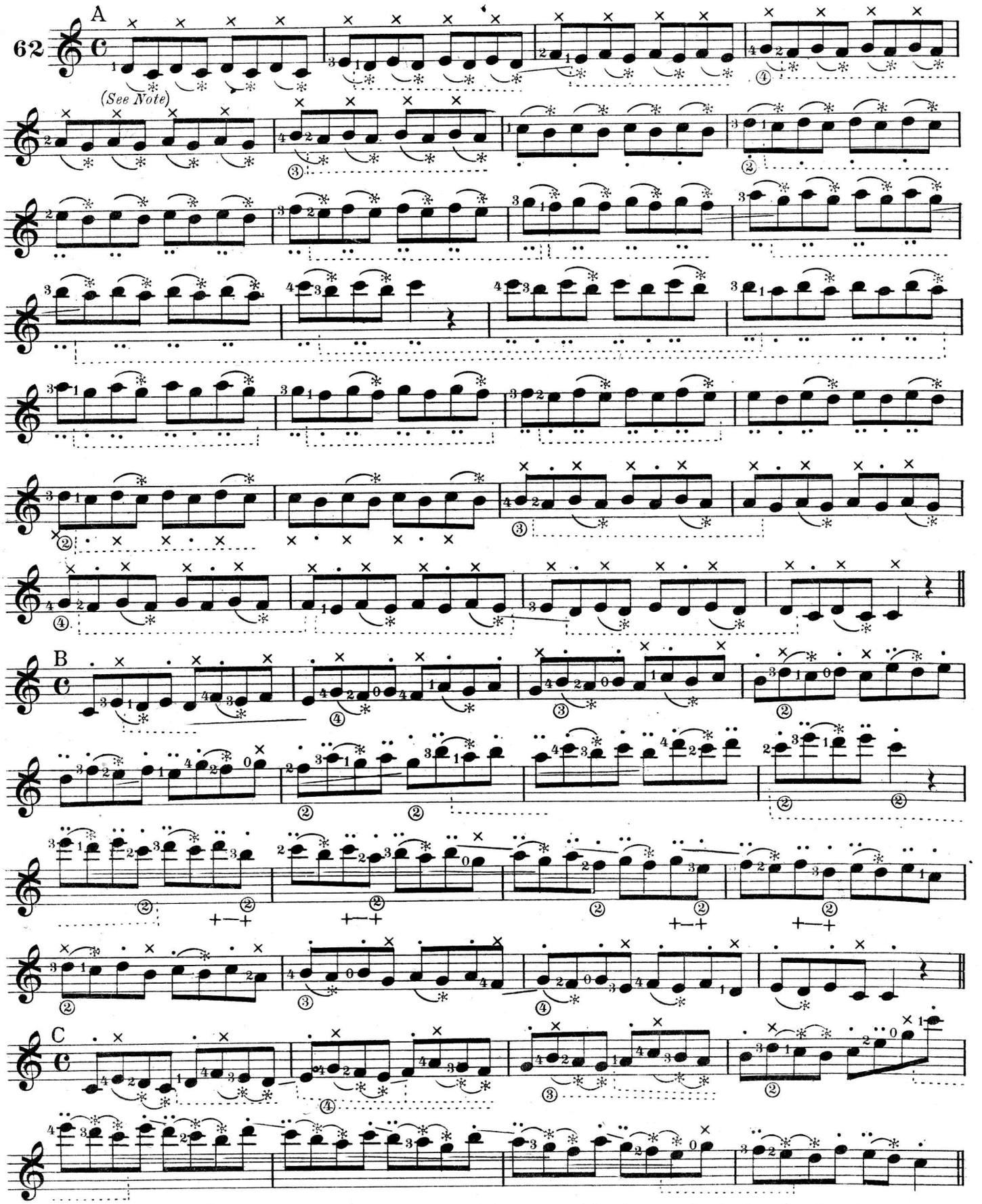
LEFT-HAND PIZZICATO



*Note: The notes marked * are produced by forcibly pulling off the string, with a downward and outward motion, the left-hand finger that fingered the preceding note. They are NOT picked with the right-hand*

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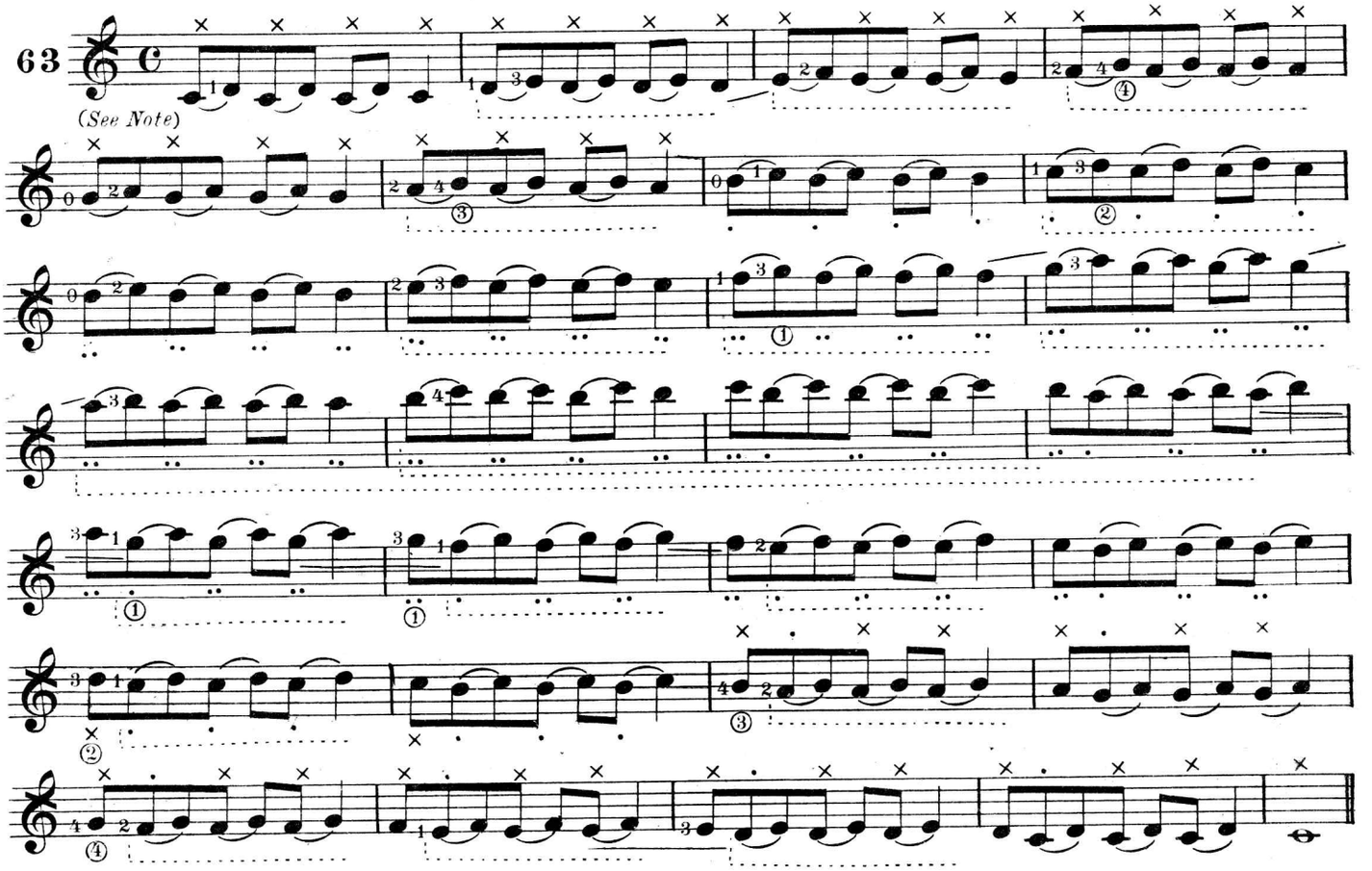
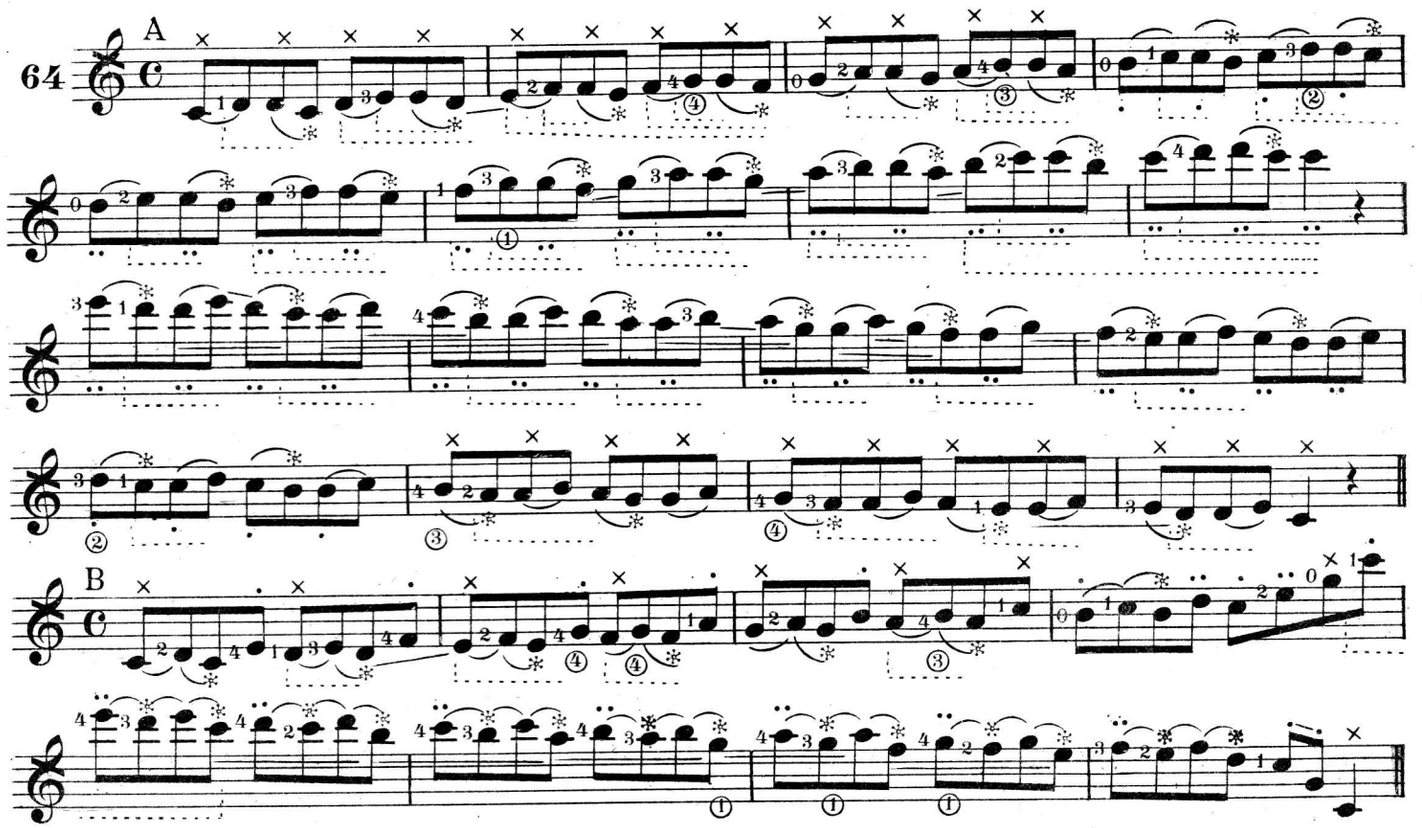
LEFT-HAND FINGER SLUR

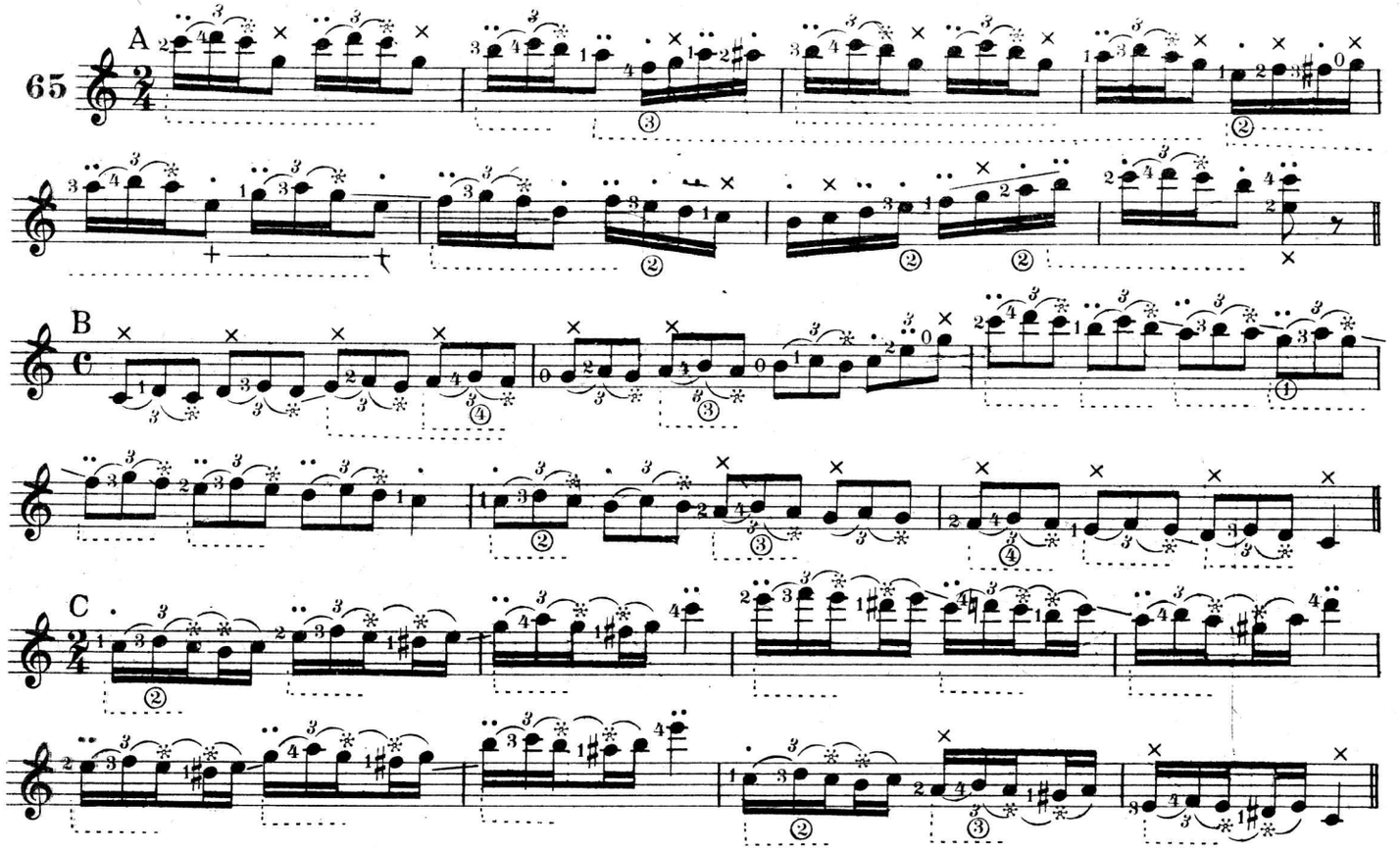


LEFT-HAND FINGER SLUR AND LEFT-HAND PIZZICATO

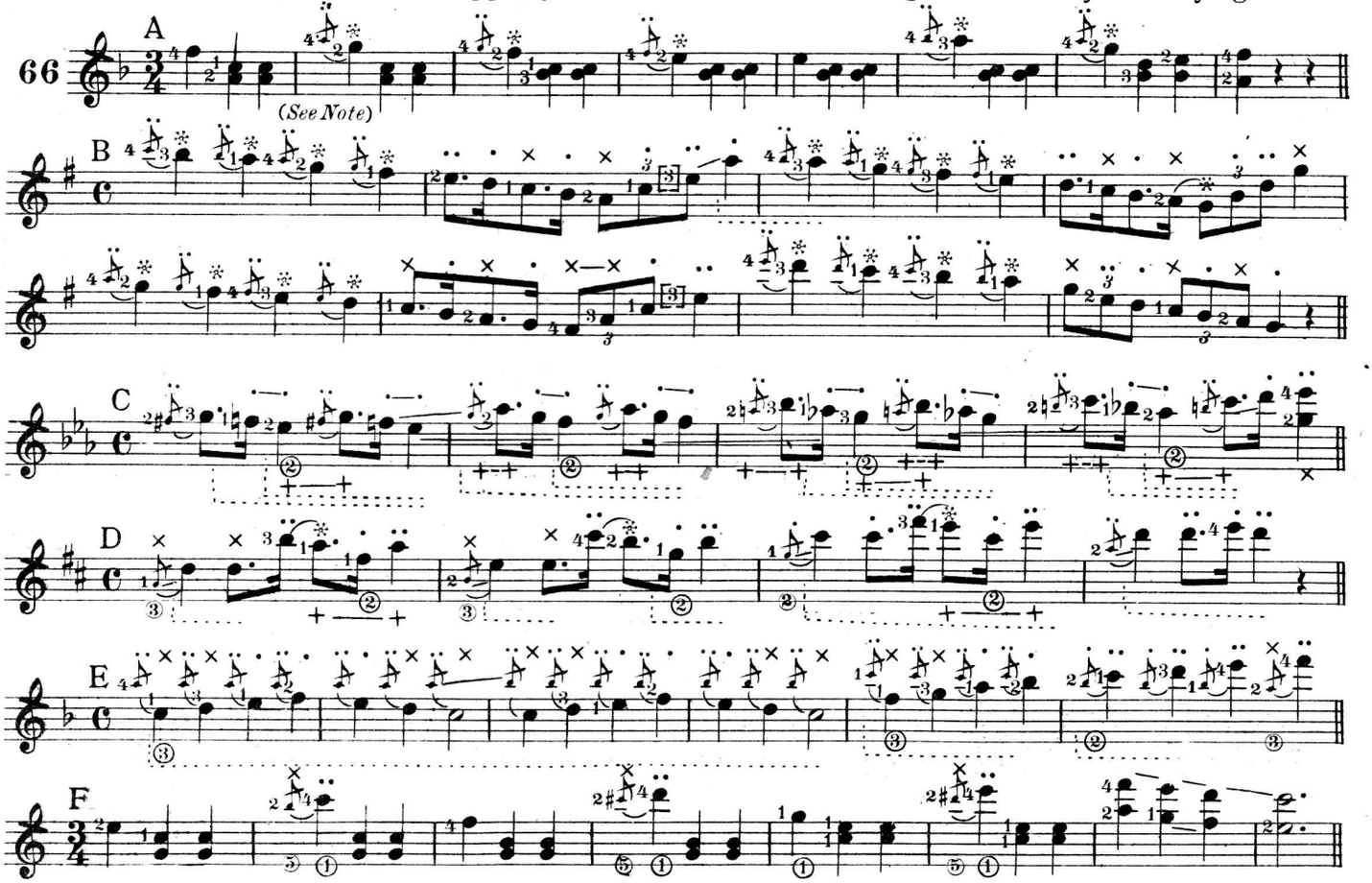


Note: The Slur (⁀ or ⁀) indicates that the first note is produced in the usual manner with a finger of the right-hand and the second note by forcibly dropping on the string (hammer fashion) a finger of the left-hand

SLURED TRIPLETS



Introducing the Short Appoggiatura (Grace Note) Showing Different Ways of Playing It



Note: The time value of the short appoggiatura is taken from the note it precedes and is given the accent

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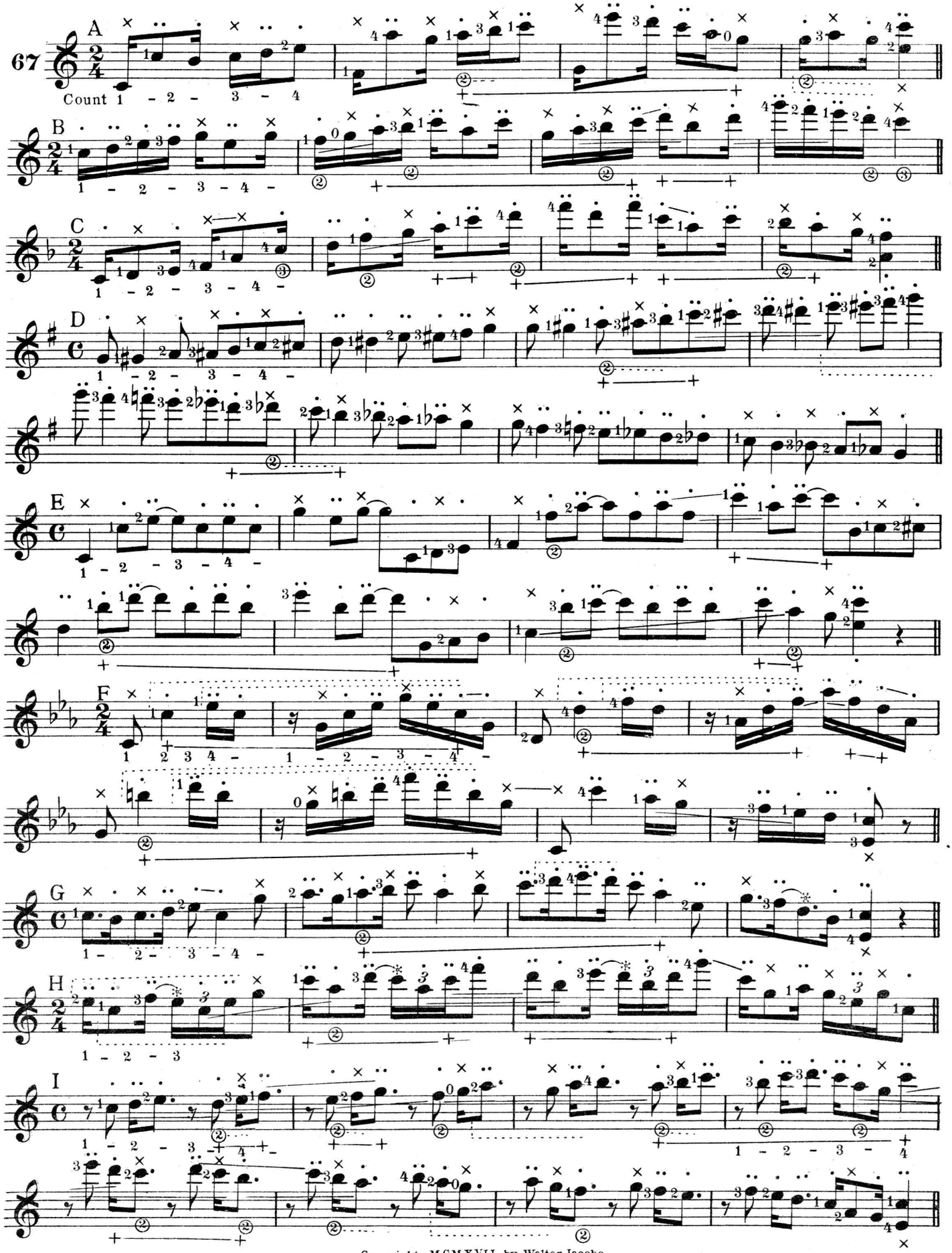
EXERCISES IN SYNCOPATION



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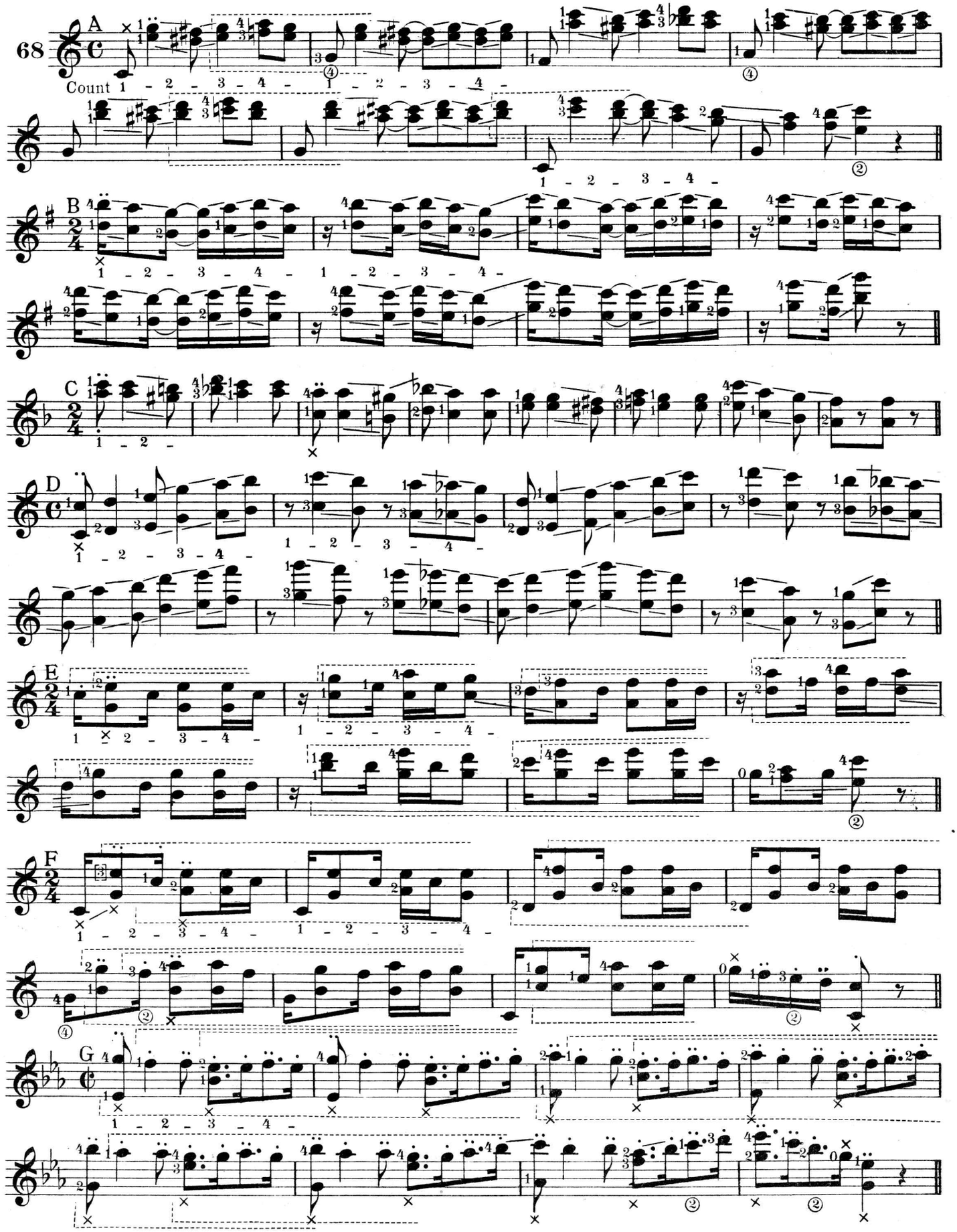
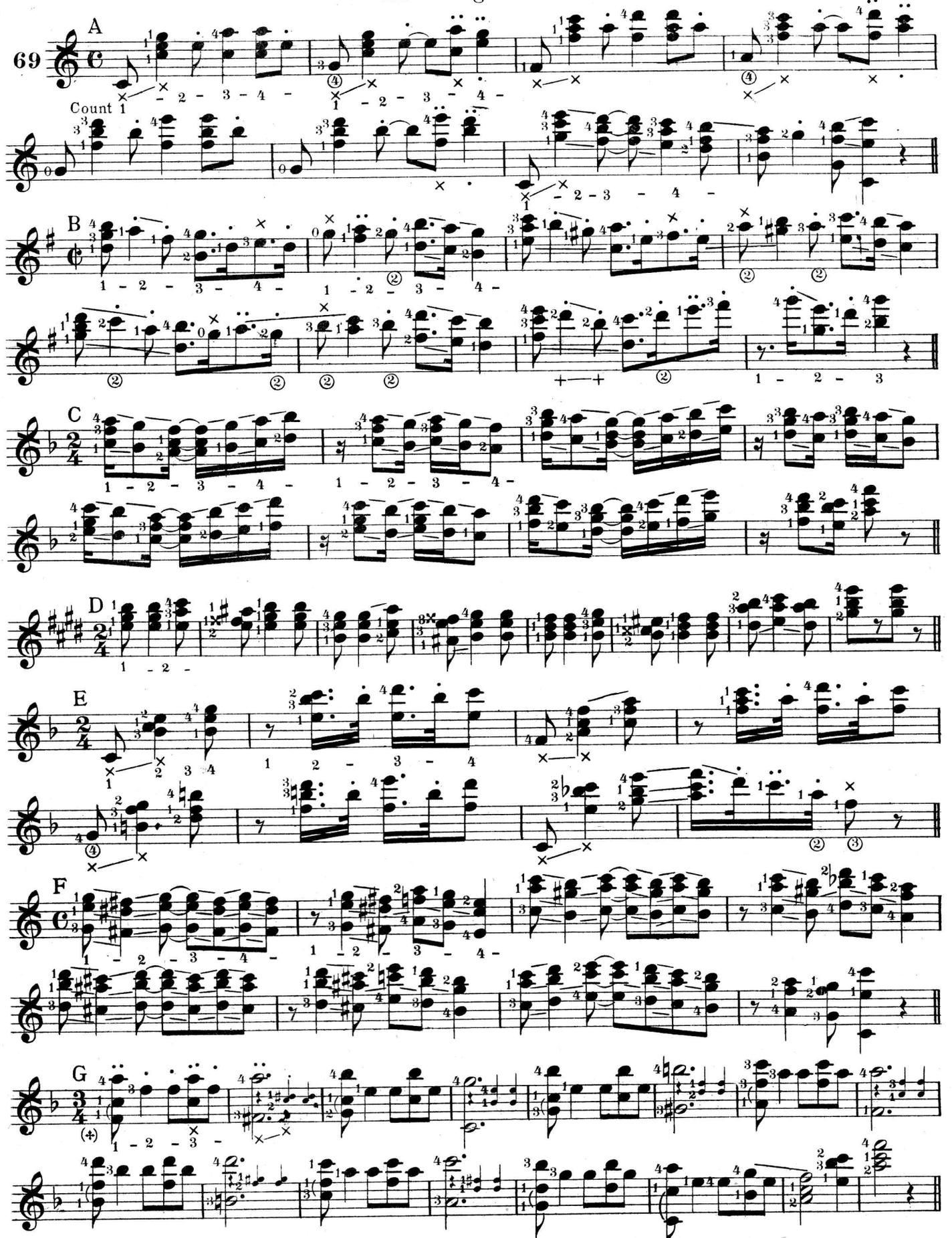
EXERCISES IN SYNCOPATION CONTINUED



EXERCISES IN SYNCOPATION CONTINUED

Introducing Triads



3755-3 (+) *Note: The F & C, Ex. G, marked (are produced by gliding the thumb over the 4th and 3d strings*

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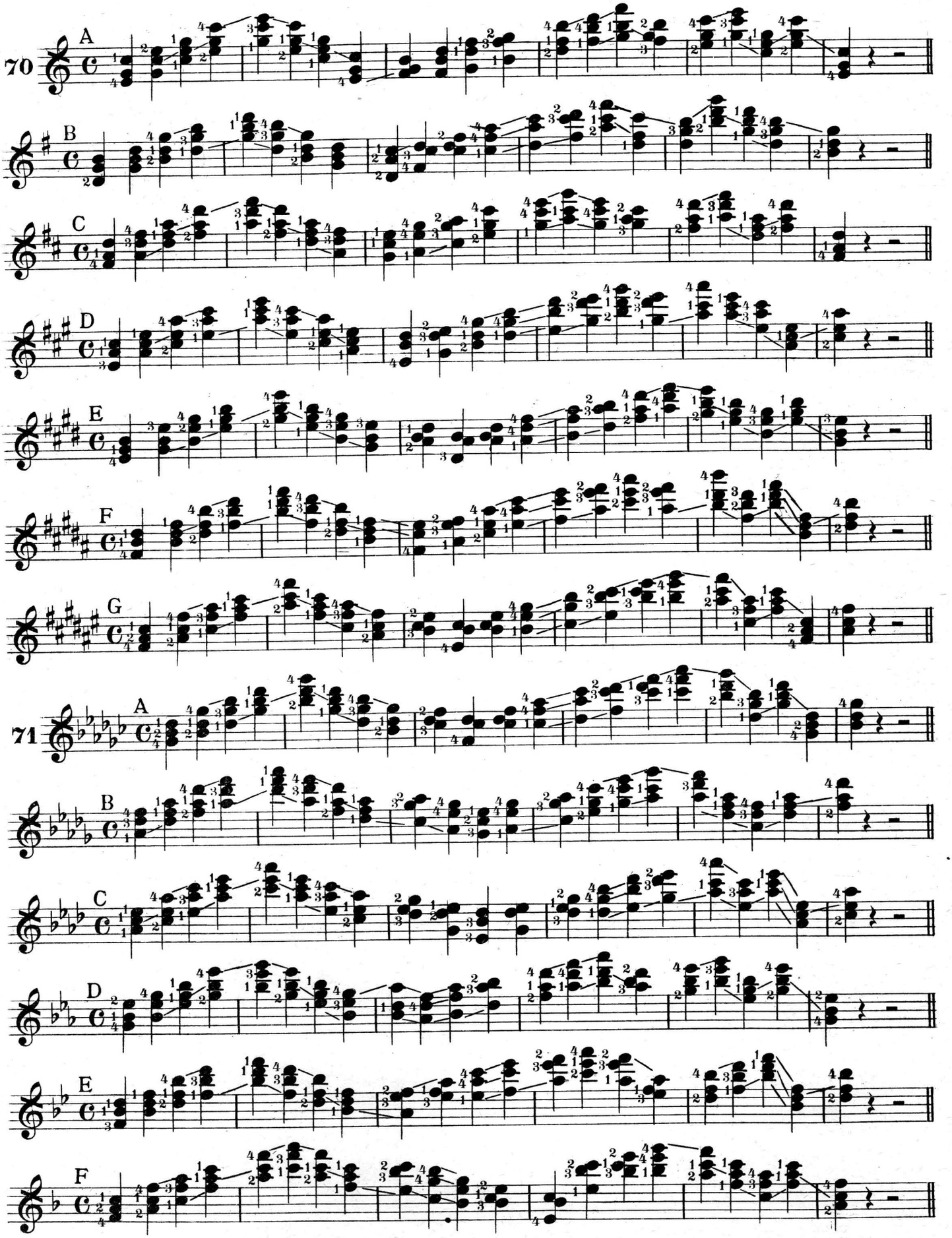
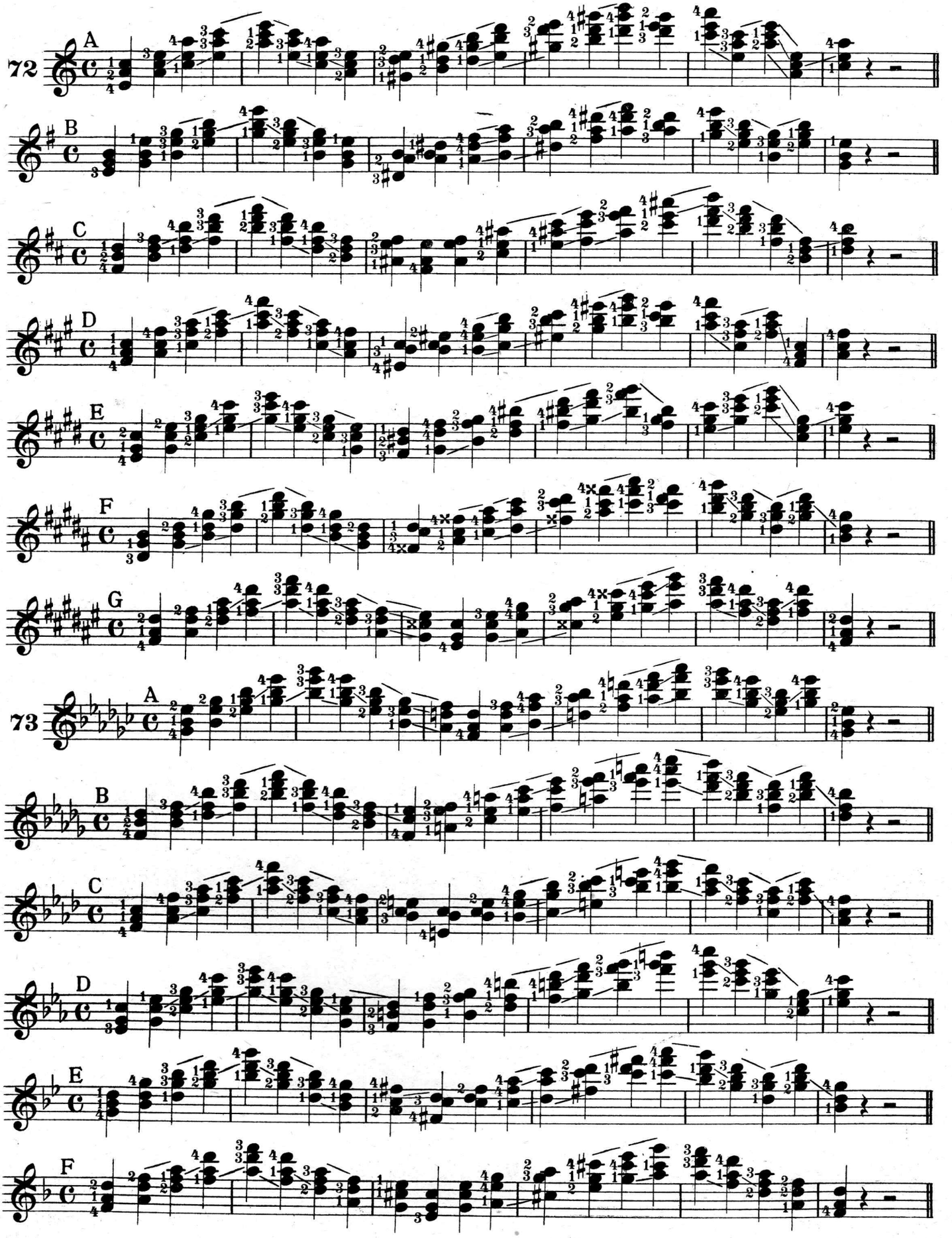
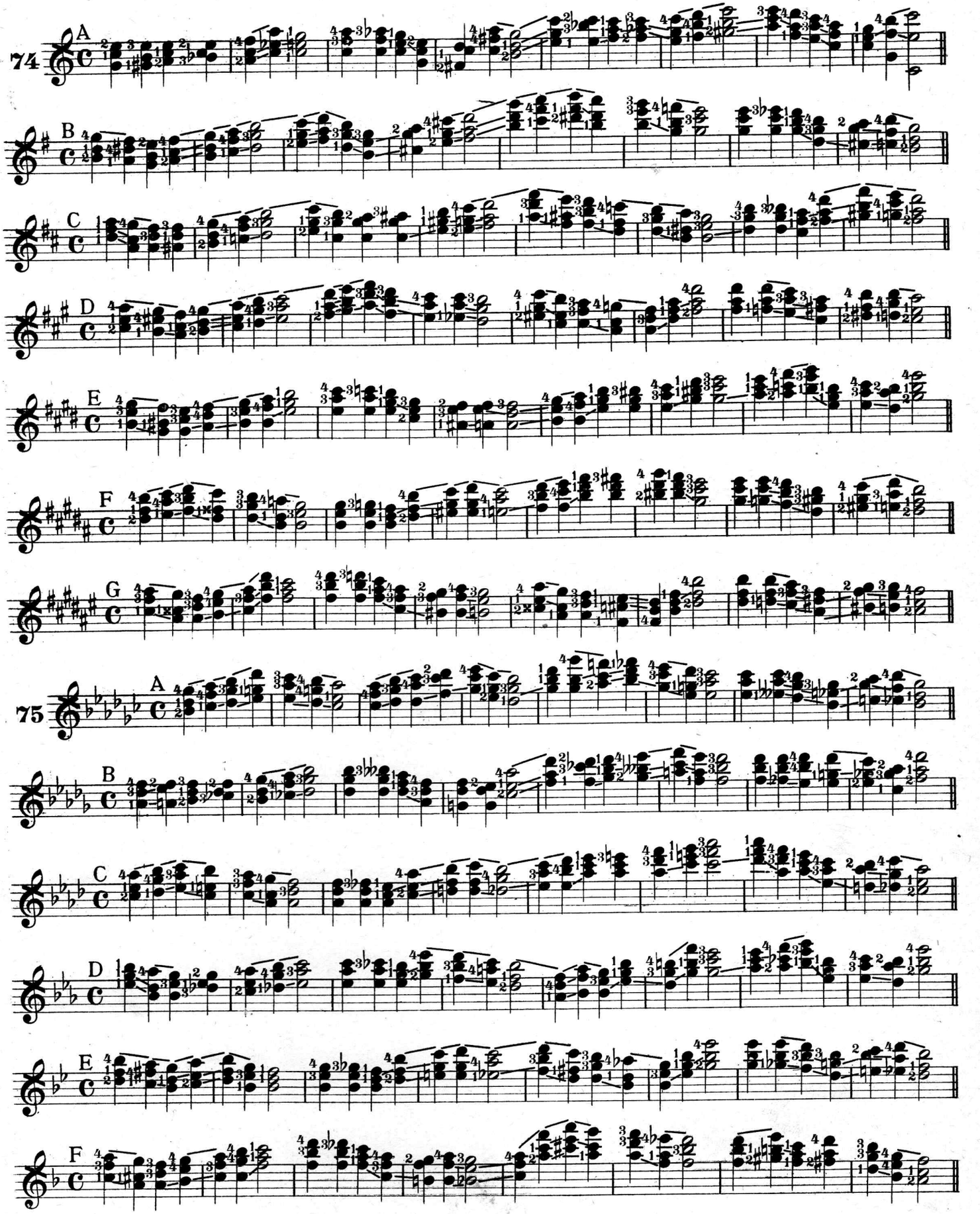
EXERCISES IN MAJOR TRIADS



EXERCISES IN MINOR TRIADS



EXERCISES IN MISCELLANEOUS TRIADS



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Book 3	.30	Book 3	.30
Book 4	.30	Book 4	.30
Book 5	.30	Book 5	.30

PART III		*PART IV	
Book 1	.30	Book 1	.30
Book 2	.30	Book 2	.30
Book 3	.30	Book 3	.30
Book 4	.30	Book 4	.30
Book 5	.30	Book 5	.30

*Plectrum Style

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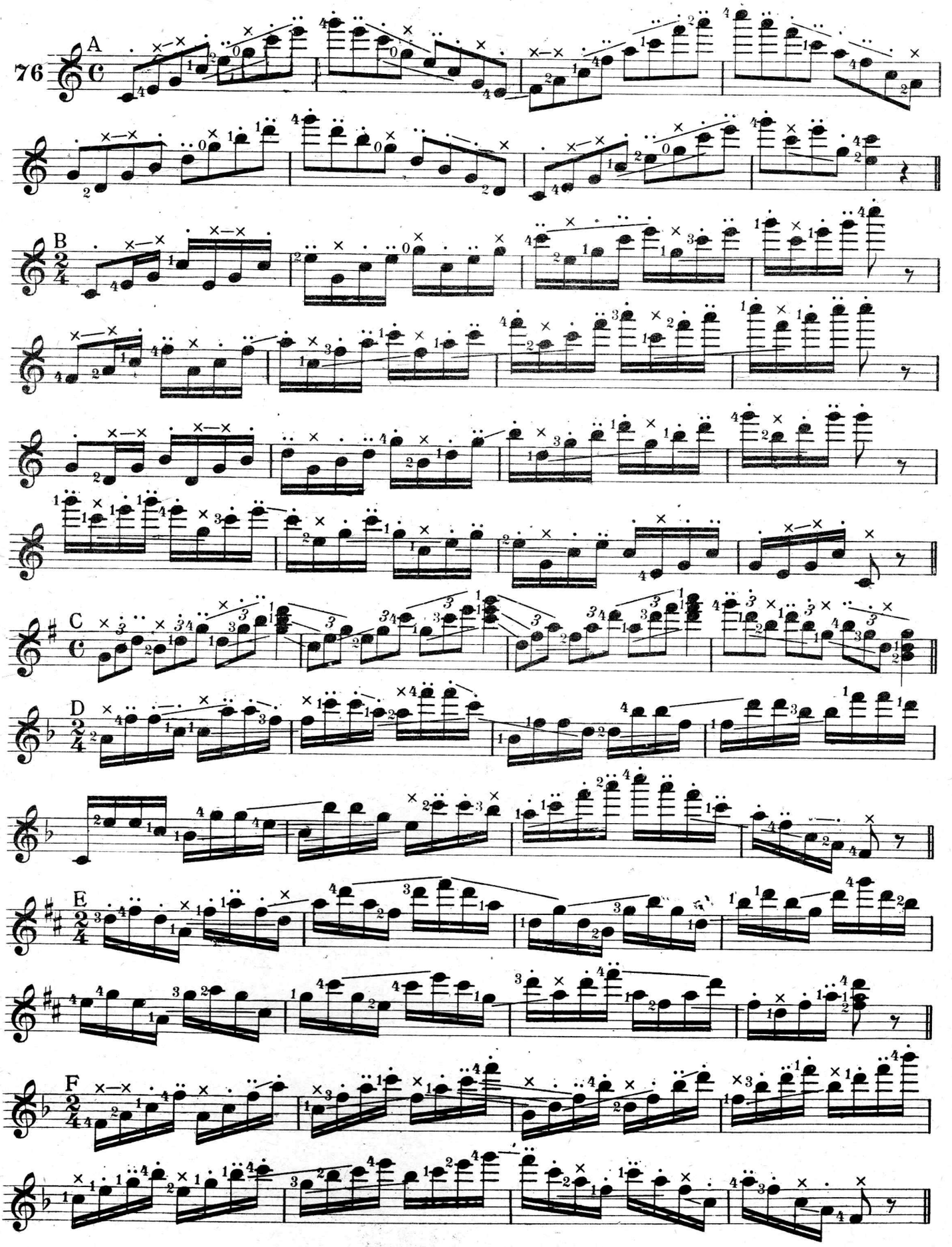
EXERCISES IN ARPEGGIOS (BROKEN CHORDS)



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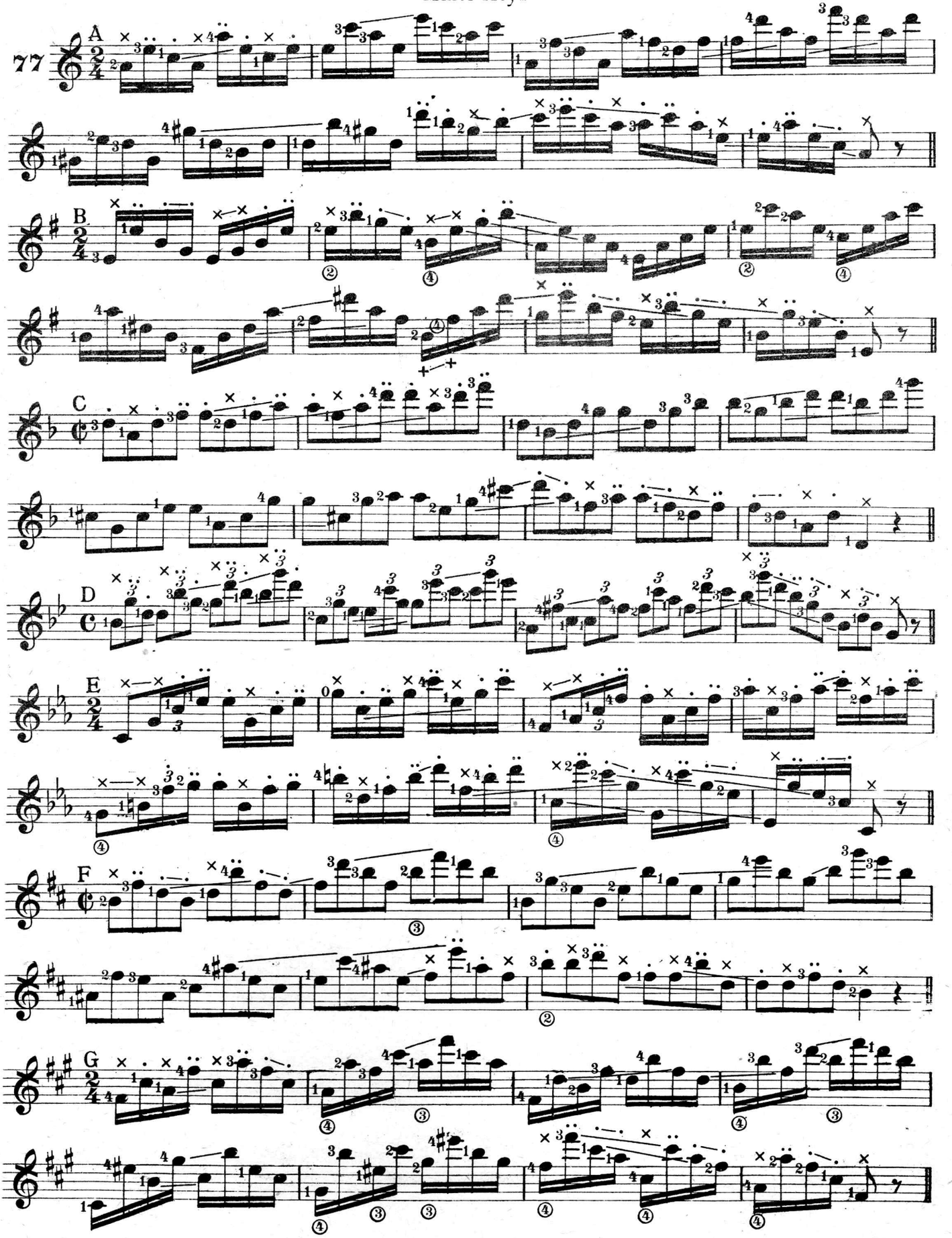
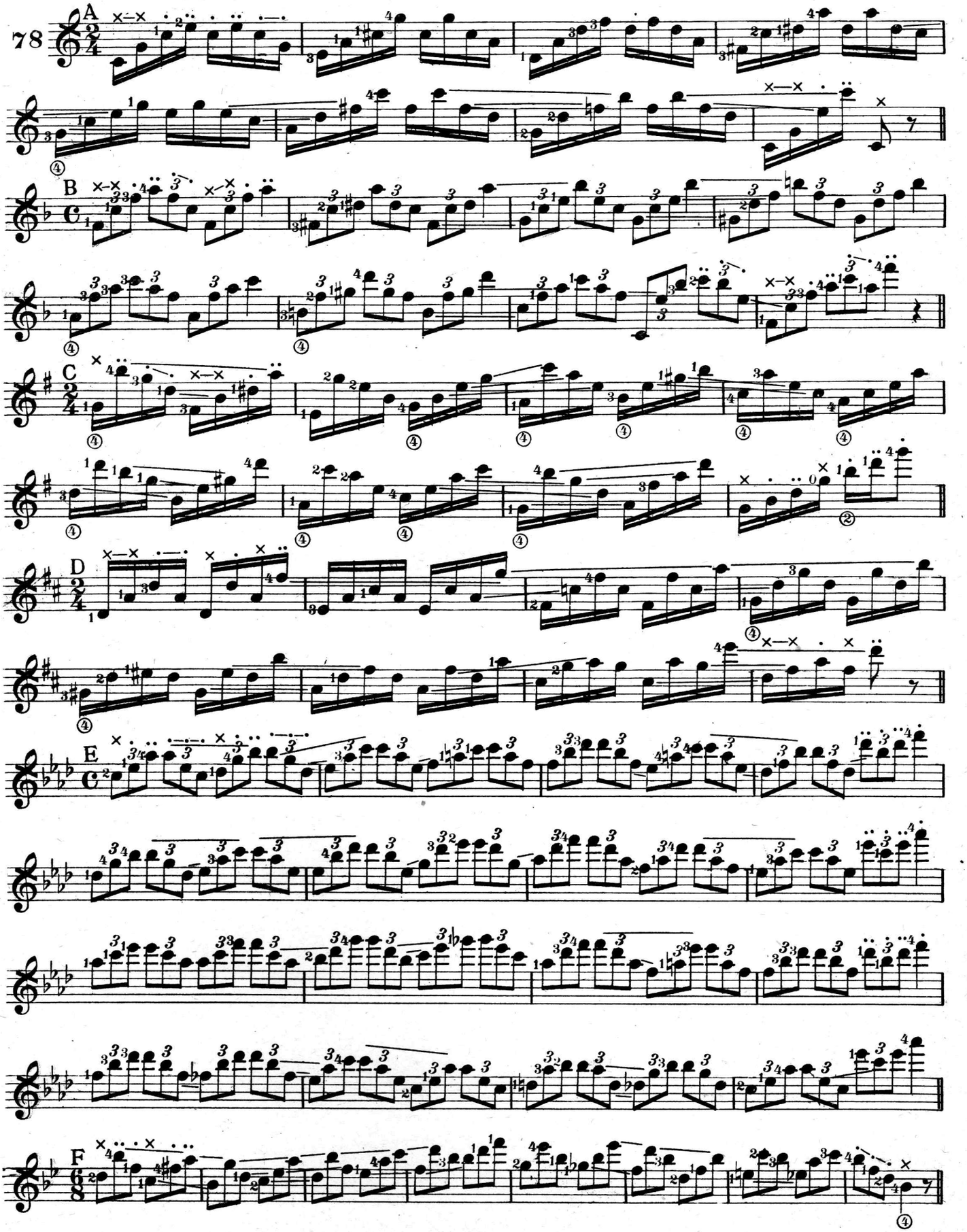
EXERCISES IN ARPEGGIOS (CONTINUED)

Minor Keys



EXERCISES IN ARPEGGIOS (CONTINUED)



REV. ADAM HUNKLER, O. S. B.

TUITION
IN
BANJO
TECHNIC

By W. M. RICE

PART I		PART II	
Book 1	.30	Book 1	.30
Book 2	.30	Book 2	.30
Book 3	.30	Book 3	.30
Book 4	.30	Book 4	.30
Book 5	.30	Book 5	.30

PART III		*PART IV	
Book 1	.30	Book 1	.30
Book 2	.30	Book 2	.30
Book 3	.30	Book 3	.30
Book 4	.30	Book 4	.30
Book 5	.30	Book 5	.30

*Plectrum Style

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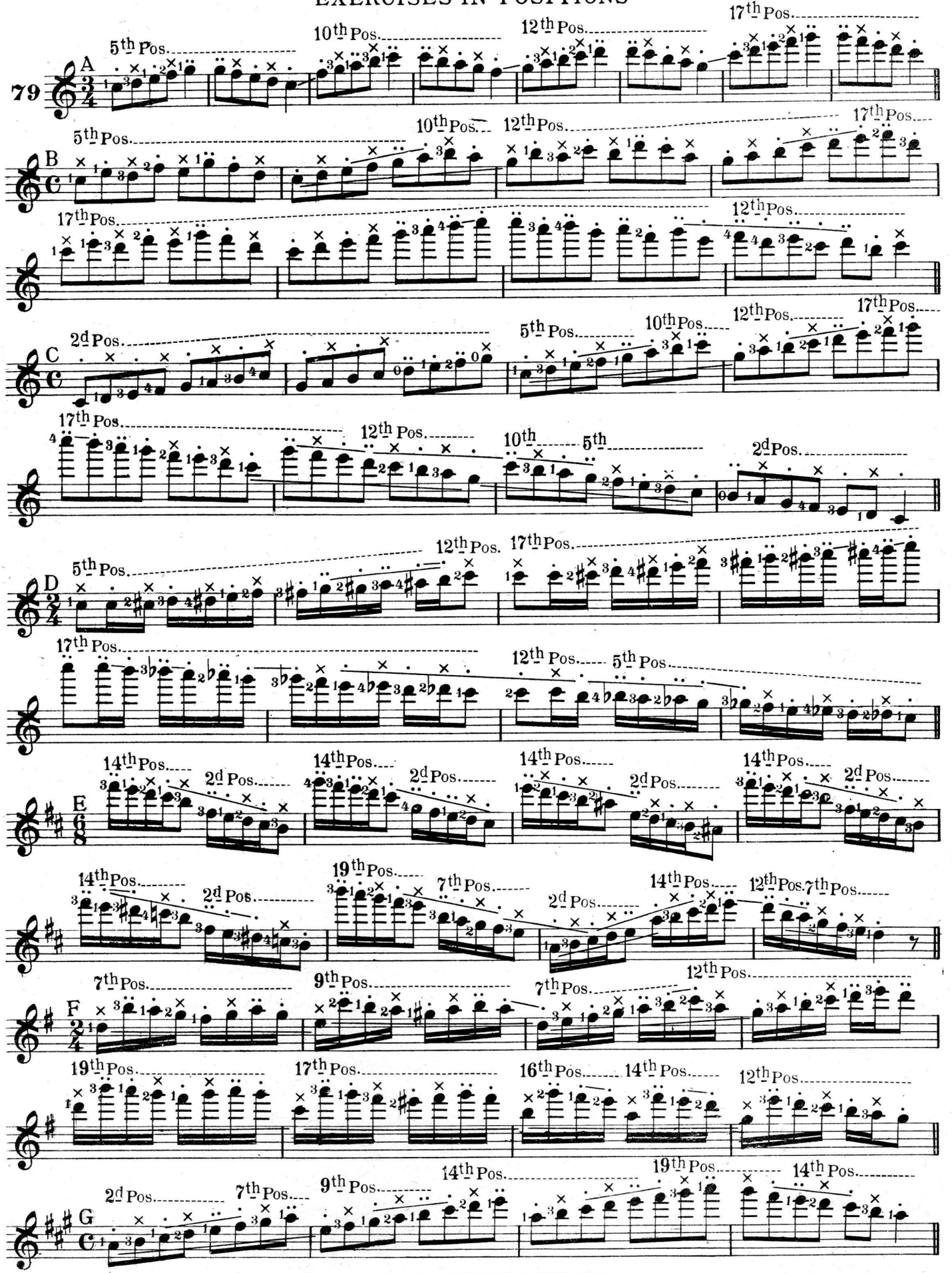
TUITION IN BANJO TECHNIC

EXERCISES IN POSITIONS



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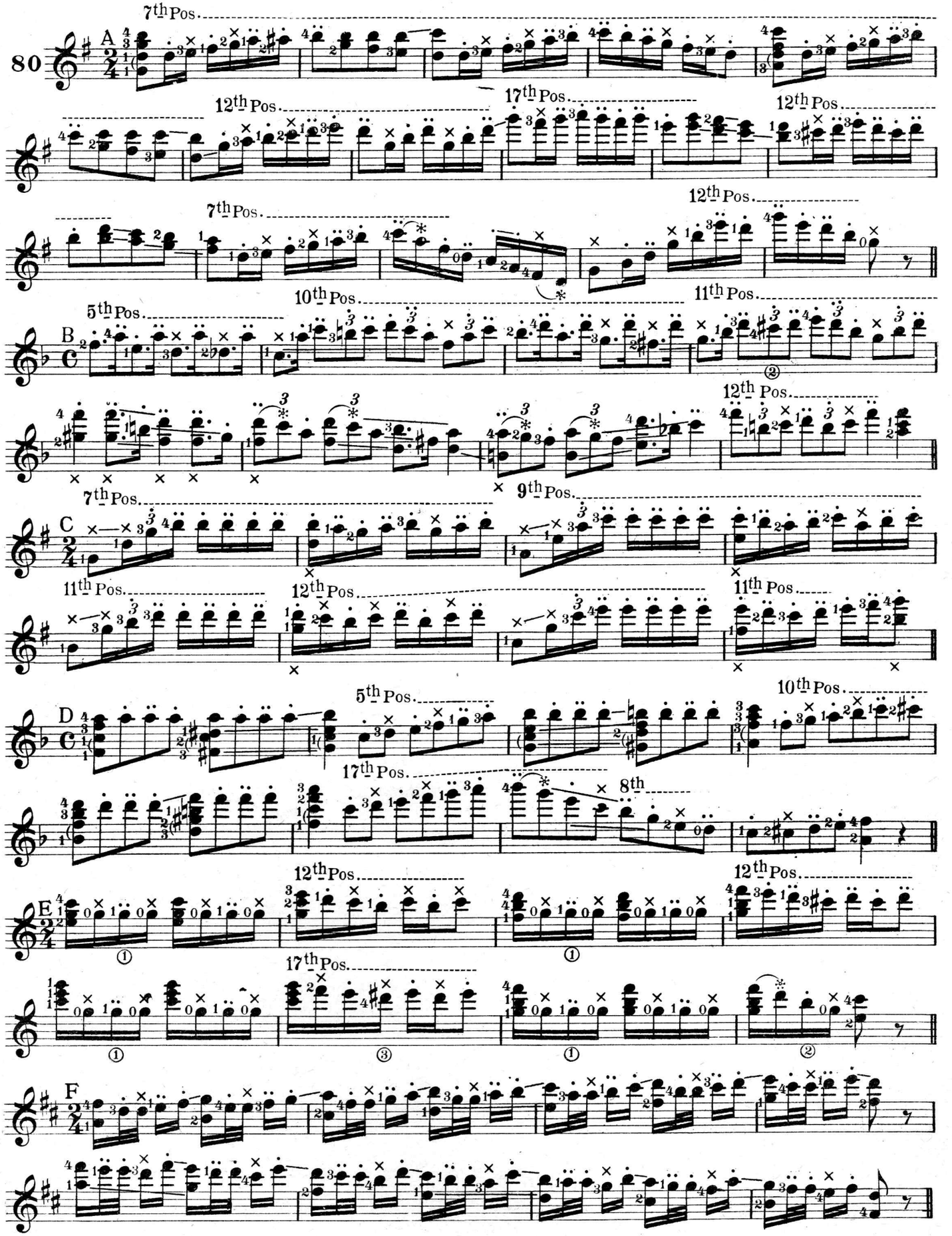
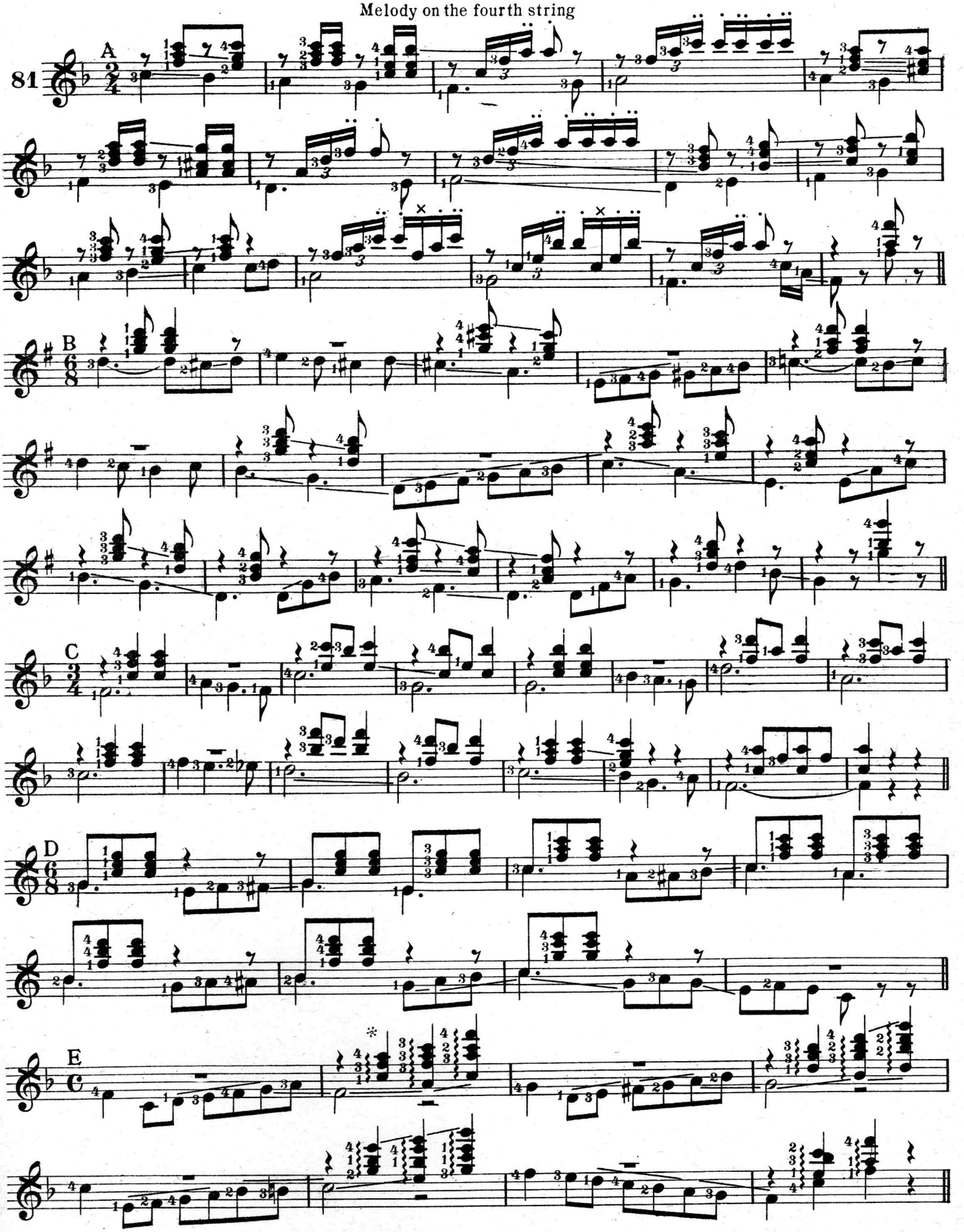
EXERCISES IN POSITIONS (CONTINUED)



EXERCISES IN POSITIONS (CONTINUED)

Melody on the fourth string



All notes on the fourth string are struck by the thumb

* A chord preceded by a waved line (⦚) is played arpeggio; the notes from the lowest to the highest follow in quick succession